Collage, Assemblage, and the Found Object

Diane Waldman

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This book is dedicated with love and gratitude
to my husband, Paul Waldman.

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Acknowledgments

This book was originally based on an exhibition that I organized for the Solomon R. Guggenheim Museum in New York in the spring of 1988. Entitled "Aspects of Collage, Assemblage and the Found Object in Twentieth-century Art," the exhibition surveyed some of the major accomplishments in these mediums and revealed the extraordinary innovations that began with the invention of *papier collé* and continue to be a source of inspiration to artists today. It was not until I started to work on this book, however, that I came to realize just how much extraordinary material the subject covers. Although I recognize that it is impossible to include all of the artists who have made substantive contributions to the field of collage, assemblage, and the found object, I have selected many individuals who have figured prominently in its development over the course of more than eight decades.

Among the many individuals who aided me in my research during the organization of the Guggenheim exhibition and this book were the following: William Rubin, John Elderfield, Bernice Rose, Cora Rosevear, and Magdalena Dabrowski, from the Museum of Modern Art, New York; Susan Taylor, Wellesley College Museum; and Mark Rosenthal, now Consultative Curator of the Solomon R. Guggenheim Museum. Timothy Baum, Merrill C. Berman, and Jane Sharp assisted me in dating and locating important works of art. Many collectors and galleries also assisted me, among them Rachel Adler Gallery, David Anderson Gallery, La Boetie, Inc., Carus Gallery, Leo Castelli Gallery, Virginia Dwan, Richard C. Feigen Gallery, Marian Goodman Gallery, Leonard Hutton Galleries, Sidney Janis Gallery, Annely Juda Fine Art, Luhring Augustine Gallery, Pace Gallery of New York, Arturo Schwarz, Giuliana Setari, Galleria Sprovieri, and Zabriskie Gallery. Special thanks are due to all those staff members from countless museums and foundations who helped me as well.

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Introduction

Recent books on collage have concentrated on the major twentieth-century developments in the medium. These publications trace the growth of collage from its inception to the present day and document the transition from the employment of the medium in vernacular forms to the fine arts with the invention of *papier collé*. Because the subject is so voluminous, however, they have touched only briefly on the issues of how collage has interacted with painting and sculpture and how the practice of collage has been expanded to include assemblage and the readymade or found object.

Though collage did not originate in the twentieth century, it was only then that it was recognized as a viable medium in the context of fine art. Few would argue that collage—which involves the pasting together of various materials on a flat surface; assemblage—the process of joining two- and three-dimensional organic or prefabricated materials that project out from the surface plane; and the found object—usually a common mass-produced item selected by the artist, which might be altered or combined with other objects—are among the most significant achievements in twentieth-century art. Together they initiated a process that revolutionized our ideas about the nature of art and influenced virtually every major movement of our time. Many would acknowledge that collage, assemblage, and the found object have expanded the language of art, allowing for greater formal diversity and an increased expressive range. Collage has also captured some of the most momentous shifts in culture, politics, and economics and can thus be said to present a compelling historical record of our time.

The present book surveys the development of collage, assemblage, and the object in modern art and discusses their far-reaching potential. What began as the reiteration of the flat plane, with the introduction of imitation wood-grained wallpaper in *papiers collés*, culminated in a new way of representing the third dimension, through the presentation of actual objects, such as a bicycle wheel, stuffed goat, or vacuum cleaners. It is the purpose of this book to trace the use of collage and its related developments in Europe, Russia, and the United States throughout the century and to discuss artists whose work has been significantly influenced by the mediums.

The history of collage in the twentieth century offers a record of inspired innovation. While collage can claim many ancestors, among them twelfth-century Japanese text-collages embellished with foil papers; African tribal emblems; eighteenth- and nineteenth-century butterfly-wing collages, German folk-art weather charms, lace valentines, and other conceits (pls. 1–4), it came into its own as an independent medium of the fine arts during the twentieth century. Although its history is intertwined with that of painting and sculpture, collage became a new medium of distinction that heralded a substantial redirection in the concept of art. The hierarchical subjects and precious materials common to both painting and sculpture found no place in the humble medium of

1 Butterfly-wing Collage. Late 1890s. Butterfly wings, 11 × 14". Courtesy Antiques by Patrick, New York

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2 ***Ishiyama-gire.*** **Section of the** ***Ise-shu*** **manuscript. Japanese, early 12th century. Pen and ink and painting on colored and pasted paper. Private collection**

3 Folk-art Weather Charm. German, 18th century. Religious medallions, diameter 7½". Bayerisches Nationalmuseum, Munich. R. Kriss Collection

4 Postcard. German, ca. 1902. Photomontage, 5⅜ × 3½". Altonaer Museum, Hamburg

collage, nor did the heroic and the epic, the grand and the grandiose. In the twentieth century, as in previous centuries, collage has been fashioned from the ordinary and the commonplace. Now, however, the artist replaced the artisan or the amateur. The inception of collage as a fine art medium also signaled a radical shift in art, not only in conception but also in perception, process, and end product. Moreover, although many artists have elected not to use the medium, the technique of cutting and pasting materials together has played a major role in the formal resolution of many works. In other instances, collage has served as the springboard, the model, for larger-scale work in painting or sculpture. Both as a medium and as a language, therefore, collage and its related idioms, assemblage and the found object, continue to significantly influence some of the most revolutionary artistic manifestations of our time.

The "modern" era began with the Renaissance invention of one-point perspective. Artists expanded the pictorial space of the canvas to equate it with the actual dimensions of the real world. They created images that mirrored the world around them, portraying the worldliness of church and court, documenting scientific invention and humanist theory and reviving classical forms. In the

twentieth century the surface of a painting was transformed from a window into a flat plane. A new, clearly fictive image replaced the staged image of reality as it was known and accepted in art until then. Similarly, sculpture changed dramatically when forms were constructed or assembled rather than carved from a monolithic block of wood or stone. The Renaissance model of harmony and unity was replaced by an art of disjunction and fragmentation. Composed as it is of actual fragments, collage became an ideal medium of record for this historic change. By its very nature collage connotes the temporary, the ephemeral. The fragment can be a bit of newspaper or a theater ticket, a found object or a ready-made (see pls. 30, 156, 187), but in combination with other dissimilar fragments the collage fragment proposes a dislocation in time and place. Collage also layers into a work of art several levels of meaning: the original identity of the fragment or object and all of the history it brings with it; the new meaning it gains in association with other objects or elements; and the meaning it acquires as the result of its metamorphosis into a new entity.

The technique of collage was ideally suited to capture the noise, speed, time, and duration of the twentieth-century urban, industrial experience. Collage became the medium of materiality, recording our civilization, its humanity and inhumanity, capturing the topical, the transitory, and the absurd. Collage served to document the social and political life of the artist—the brand of cigarette he or she smoked, the newspaper he or she read, the articles the artist chose to single out to represent himself or herself to the world. The length of time that went into the making of a painting or sculpture in collage was often synthesized into a single act. The notation or sketch or series of studies was abandoned for a work that usually could be conceptualized and executed as one comprehensive totality. The majority of artists working in the medium of collage, assemblage, and the found object created their work quickly. This process differentiates their work from the far more elaborate procedures customarily employed in painting and sculpture. Pablo Picasso and Georges Braque, for example, executed their *papiers collés* with great speed, as did Jean Arp, the Dada pioneer of chance collage. We the spectator share with these artists the real rather than the idealized package of cigarettes, newspaper clippings, or calling card. With other artists, like Kurt Schwitters, however, who often spent the better part of their lives reworking certain of their assemblages and constructions, we experience the railway ticket, the bit of lace, or torn advertisement as fragments from their immediate world, which they imbued with a sense of timelessness derived from their working method. No matter how short or prolonged the creative act, the resulting work reveals glimpses of the past, and we savor them just as we savor a moment recovered from a favorite family album or memory chest.

The nineteenth century witnessed many advances in collage, often the achievements of gifted amateurs who devoted endless hours to collecting memorabilia. They share with the more sophisticated fledgling medium of photography a fascination with capturing a real moment in time. Both the amateur and the professional in the nineteenth century imparted to the practitioners of collage and assemblage in our era a special bittersweet quality based in sentiment and nostalgia that distinguishes collage and assemblage from their peers in twentieth-century painting and sculpture.

5 Oscar G. Rejlander. *The Two Ways of Life*. 1857. Photomontage, 16 × 31". The Royal Photographic Society, Bath, England

6 Eugène Appert. *Wives of the Communards*. ca. 1871. Rephotographed montaged albumen print, 2⅛ × 3⁵⁄₁₆". International Museum of Photography at George Eastman House, Rochester, N.Y.

7 Hans Christian Andersen. *The Great Screen: Germany/Austria; France; England; The Orient; Sweden/Norway; Denmark; Danes; Childhood*. 1873–74. Cut and pasted papers and photographs on canvas, four panels (eight faces), each panel 60⅜ × 24⅜". H. C. Andersen House, Odense, Denmark

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8 Hans Christian Andersen. *Danes*. Detail from *The Great Screen*, pl. 7

9 Hans Christian Andersen. *Stork*. 1850s. H. C. Andersen House, Odense, Denmark

Photography's impact on late-nineteenth- and twentieth-century art was double-edged; it either heightened the verisimilitude of a portrayal or occasioned a full-scale retreat from reality. Equally fascinating for twentieth-century collage are the composite photographs made beginning in the 1850s by artists such as the Parisian photographer Hippolyte Bayard and British photographers Oscar G. Rejlander and Henry Peach Robinson (pl. 5). These include combination prints, cut and pasted images, multiple exposures, and other nonphotographic devices. In the early 1870s British photographer Francis Bedford, Eugène Appert in France, and Canadian William Notman conducted separate experiments that involved cutting out complete images and rearranging them into new compositions in a manner that prefigures twentieth-century photomontage (pl. 6). At the same time, the Danish writer Hans Christian Andersen produced an astonishing array of paper cuts and collages. His work was known and admired by many artists. His collages and his *Great Screen* (pls. 7–10) influenced a number of artists, among them Max Ernst and Joseph Cornell (see pls. 224, 284). An artistic precedent for collage and assemblage exists in Edgar Degas's wax model of a ballet dancer, *The Little Fourteen-Year-Old Dancer*, 1879–81 (pl. 11), which Degas embellished with real objects. The original was described as dressed in a real bodice, tutu, and ballet slippers. She wore a wig with a pigtail tied in a ribbon; around her neck was a similar ribbon.

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10 Hans Christian Andersen. *Page with Blue Paper-cut.* 1850s. H. C. Andersen House, Odense, Denmark

11 Edgar Degas. *The Little Fourteen-Year-Old Dancer.* 1879–81. Wax, cotton skirt, satin hair ribbon, hair now covered with wax, height 37½". Collection Mr. and Mrs. Paul Mellon, Upperville, Va.

Throughout this century, collage has come to symbolize a revolution in the nature of making art. Collage has often emphasized concept over end product; it has stressed the meaning of process; it has brought the incongruous into meaningful congress with the ordinary and given the uneventful, the commonplace, the ordinary a magic of its own. Successive generations of artists, beginning with the Futurists and the Dadaists, employed collage as the medium of choice to protest entrenched political and social values. The artists of the Russian avant-garde used photomontage, an outgrowth of collage, to demonstrate their support for a new and progressive world order. The Surrealists employed collage as a surrogate for the subconscious. In the postwar era, many of the Pop artists employed collage as a means of incorporating elements of popular culture into their work, thereby commenting on art and the society that spawned it. Robert Rauschenberg, a precursor of the Pop artists, expanded on the two-dimensional nature of collage by creating "combine" paintings, assemblages of painting and found objects in which elements from the real world played an active role. As Rauschenberg wrote, "Painting relates to both art and life. Neither can be made. (I try to act in that gap between the two.)"[1] Collage continues to be a meaningful medium, and today's artists, in the spirit of its great inventors, Picasso and Braque, continue to use it as a way of giving expression to the unorthodox in art and life.

CHAPTER 1

Cubism

The history of twentieth-century collage as it unfolded in relation to painting and sculpture begins with the birth of Cubism. Pablo Picasso and Georges Braque proposed a complete dismantling of one-point perspective, in use since its invention in the Renaissance. In contrast to the harmonious figure-ground relationship created by Renaissance painters, they offered a shallow pictorial space in which the figure appeared to be bursting forth from the picture plane. The visual rupture created between their cubic forms and the shallow space of the canvas dramatically altered the direction of painting in much the same manner that Einstein's theory of relativity and Freud's belief in the role of the unconscious revolutionized their respective disciplines. Similarly, they rejected the conventions of Renaissance subject matter. In jettisoning the hierarchical form and content of conventional painting and sculpture, Braque and Picasso proposed a new type of painting in which the mundane world of the café collided with the surface plane of the painting; they invented a new sculpture constructed from found objects and flimsy two-dimensional materials like cardboard and wallpaper; and they created two-dimensional works made of trompe l'oeil papers glued or pasted together. Deadly serious and at the same time tongue-in-cheek, they methodically reexamined painting and sculpture and gave each medium some of the characteristics of the other. In the process, they invented collage.

In the late fall of 1907, the poet Guillaume Apollinaire is believed to have introduced Braque to Picasso.[1] At Picasso's studio in the Bateau Lavoir (Laundry barge), Braque saw Picasso's *Les Demoiselles d'Avignon* and an early version of *Three Women* (pls. 13, 14). He was so overwhelmed by these paintings that he immediately began to work in a similar direction. Braque's enthusiasm for Picasso's new painting must have been a surprise to the Spaniard, whose startling canvas was largely greeted with derision or outright rejection from others who had seen the work. This initial meeting between Picasso and Braque formed the basis for a close collaboration between the two that was to begin a few years later. Although Braque was astounded by the nature of Picasso's audacious invention, he continued to be influenced by Cézanne's convincing depictions of his sitters and his portrayal of the Provençal landscape. Braque's canvases of this period alternate between the flattened volumes of Cézanne's images, which are placed in a foreshortened but recessive pictorial space, and the bulky volumes of Picasso's figures, which appear to press forward onto the plane itself.

While Picasso's *Demoiselles* reveals Cézanne's influence as well, especially in the posture of the figures, Picasso enhanced his cubic forms with angular contours and impudently placed his distorted figures in a seemingly incongruous shallow stage space. In effect, Picasso created a composition that was much more violent in its distortion than any Cézanne had ever produced with a group of figures. At the same time, the impact of African art on Picasso galvanized him into altering the makeup of his painting. The combined effect of these disparate influences on Picasso compelled him to produce a new and formidable

12 Pablo Picasso. *Guitar, Sheet Music, and Glass (Guitar and Wine Glass).* After November 18, 1912. Pasted paper, gouache, and charcoal, 18⅞ × 14¾". Marion Koogler McNay Art Museum, San Antonio, Tex. Bequest of Marion Koogler McNay

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13 Pablo Picasso. *Les Demoiselles d'Avignon*. 1907. Oil on canvas, 96 × 92". Collection, The Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest

14 Pablo Picasso. *Three Women*. Autumn 1907–late 1908. Oil on canvas, 78¾ × 70⅛". The Hermitage, Saint Petersburg

imagery and a spatial construct in which figure and ground uneasily inhabit the same plane. At the same time, Picasso sensationalized his subject—the female figure—as Manet had before him, by invoking the world of the demimondaine; even more important, he encapsulated different and differing stereotypes of woman—among them, goddess, gorgon, siren, whore—into a new and disturbing vision.

Braque understood the nature of Picasso's challenge and painted his own response to the *Demoiselles* and *Three Women* in *Woman* and *Large Nude* in 1908 (pls. 15, 16). Braque could never savage the female form as Picasso did, but even if he chose not to address brutal psychological issues, he did engage the Spaniard in a dialogue about bold conceptual problems. His figures, in their daring configurations and volumetric dimensions, indicate that Braque, like Picasso, was aware of African art. Cézanne's influence is apparent in Braque's use of cubic forms, vigorous brushstrokes, and sweeping curves. Like his fellow countryman, and unlike the brusque Picasso, Braque stayed well within the strict canons of French taste. His boldness lacks the brazen vulgarity of Picasso, who displayed a rudeness not seen since Caravaggio. But Braque could rival Picasso on another level, on the strength and fervor of his dispassionate discourse and as his equal in his contributions to Analytic Cubism. Picasso's and Braque's cubic structure derived from Cézanne's emphasis on reducing forms to their essential elements—the cone, the sphere, the cube. In order to reconcile his sense of volume with the flat plane, Cézanne made use of areas of bare canvas to effect the transition from the plane of the canvas to the space within the picture. Picasso and Braque adopted Cézanne's simultaneous use of volume and flatness but squeezed out the space between planes, bringing both near and far distances

into the foreground. The example of African sculpture inspired them to combine flatness and volume and led them to the device of depicting more than one view of the subject in a single painting. In the years that followed their initial meeting, Picasso and Braque replaced the Renaissance window with a succession of innovations that altered the course of twentieth-century art.

Braque is often quoted as saying that he and Picasso were "two mountaineers roped together"[2] during the years that they collaborated on the development of Cubism. Both artists made accommodations to each other, both benefited from their investigations into cubic volume and flattened space. As art historian William Rubin points out, Picasso suppressed his facility as an artist, his love of narrative and human drama in order to focus on Cézanne's "commitment to conception" to the virtual exclusion of all other concerns.[3] Braque, a far less mature artist when he and Picasso first met (though only six months younger), was spurred on to new achievements by the accomplishments and the personality of Picasso. The Spaniard's restless and probing nature, his quick response to fresh ideas, his productivity and excellence as a draftsman appear to have inspired the more deliberate and reticent French artist to a higher level of ambition. Indeed, a recent reexamination of their relationship has led many scholars to conclude that Braque was instrumental in the formation of Analytic Cubism, that he was a leader and not merely the supporting player he was previously thought to have been. Braque is now credited with defining the early geometric vocabulary of Cubism, which was predicated on his profound understanding of Cézanne; with identifying some of the most notable Cubist themes, among them the still-life motif; with conceiving the first paper reliefs; and with inventing the first *papier collé*. During the course of their partnership—which began late in 1908, reached its high point between 1910 and 1912, and ended with the advent of World War I—Braque developed other major aspects of Cubism as well, introducing imitation wood graining, stenciled lettering, and sand into his compositions. Picasso was quick to capitalize on these ideas and brought his mastery to bear on the paintings, constructions, and collages he created during these years.

Throughout their collaboration, Picasso and Braque refrained from signing the fronts of their canvases as a means of signifying their "impersonal authorship."[4] The two proposed a depersonalized art, one that was so conceptual in its premise that its realization could be accomplished by anyone. As the poet André Salmon noted, Picasso specifically spoke of selling the plan for his sheet-metal construction *Guitar* of 1912–13.[5] The notion that the work of art could exist as pure idea and be realized by someone other than the artist was, according to Rubin, adopted by the Russian Constructivists. Years later, it was invoked again by the American Minimalist and Conceptual artists as a critical part of their ideology. The idea of making art accessible to the people extended to the way in which Picasso and Braque viewed themselves as well as to their choice of pictorial content. They dressed as laborers and drew on subjects that were commonplace and familiar, in particular, scenes taken from the mundane life of the café. In an effort to clarify spatial relationships in their works, Braque and Picasso decided to employ monochrome palettes and to substitute tonality for luminosity. Their handling of figures and objects became increasingly fragmented and faceted, to the point that their subjects all but disappeared. By 1911 both

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15 Georges Braque. *Woman.* Early 1908. Ink. Whereabouts unknown

16 Georges Braque. *Large Nude.* Spring 1908. Oil on canvas, 55¼ × 39½". Private collection

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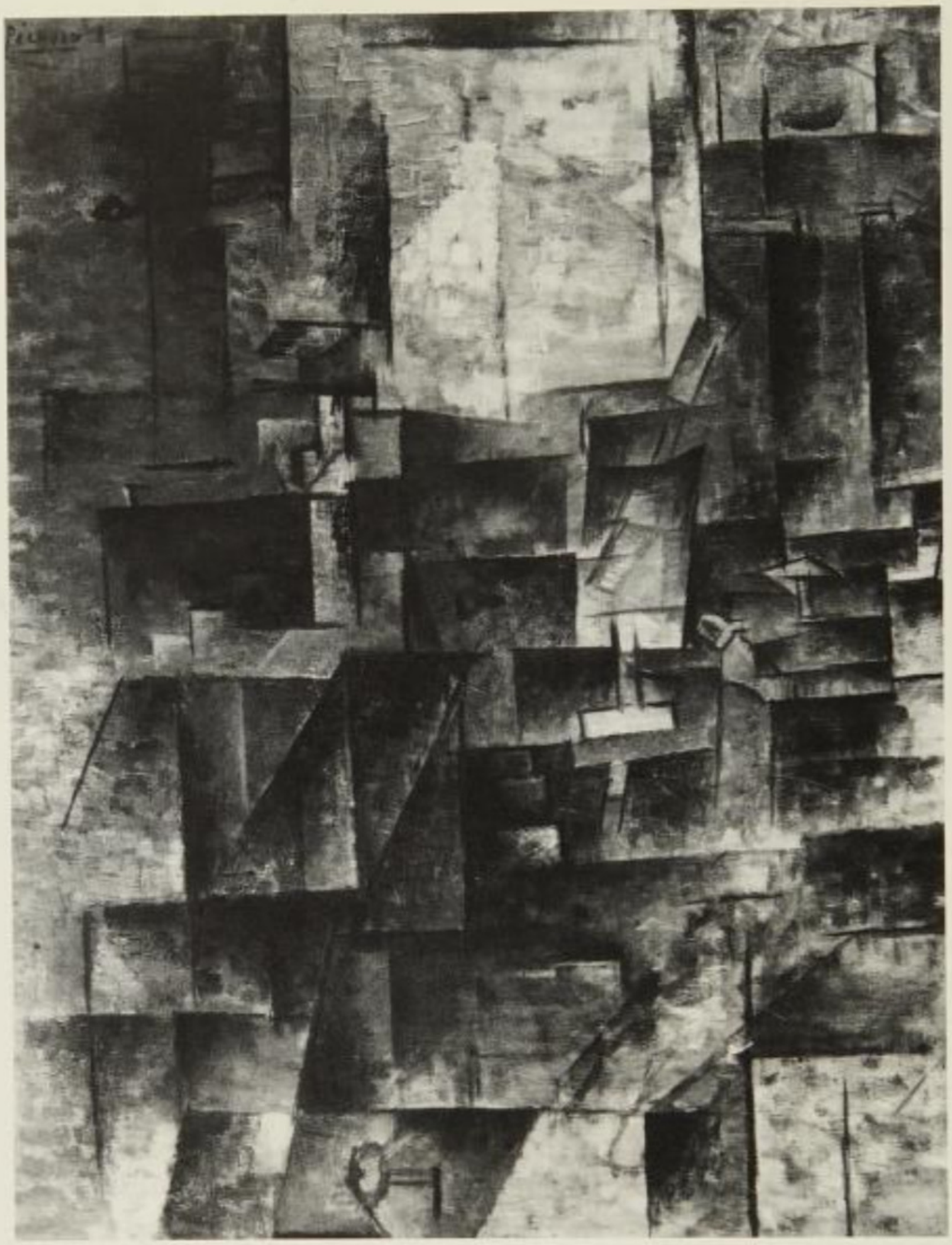

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artists had approached a stage of near abstraction, from which Picasso soon retreated, to return to his primary love, the figure. Braque, however, produced the most abstract of his Analytic Cubist works in 1912 and continued to work in that vein throughout his life.

In the fall and winter of 1909–10, Braque painted a series of still lifes, among them *Violin and Palette*, in which he included a trompe l'oeil nail (pl. 17). He also painted *Lighter and Newspaper: "Gil Blas,"* his first canvas to use hand-painted letters (pl. 18). During the fall of 1910, Picasso, working in the Catalonian town of Cadaqués, depicted a trompe l'oeil drawer key in his canvas *The Dressing Table* (pl. 19). While much has been made of these elements as fore-

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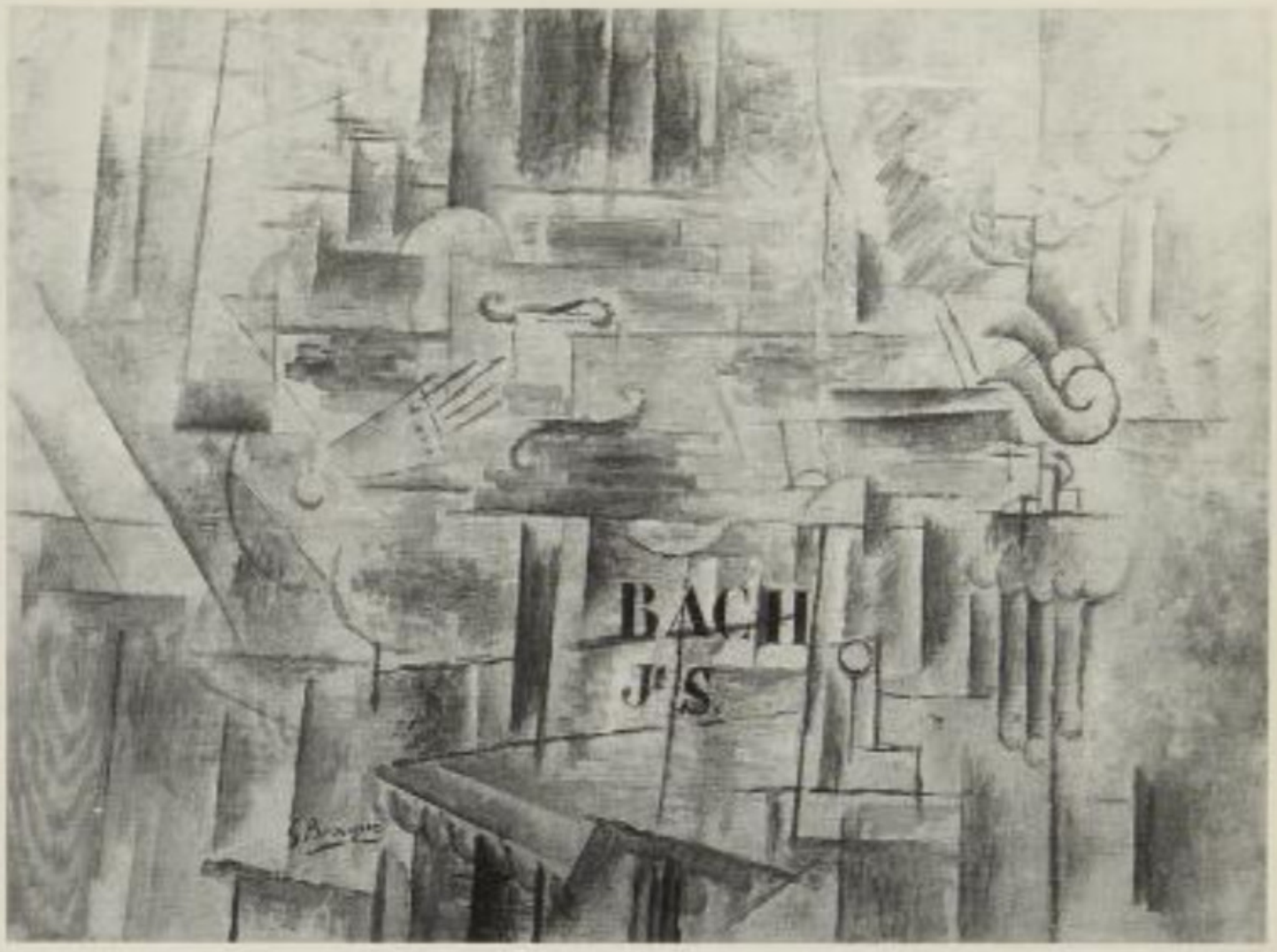

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shadowing the inclusion of actual materials in subsequent works by Picasso and Braque, Rubin downplays their significance in this regard and believes that they were instead a way for the artists to set up a dialectic with the abstract structure of their paintings. He and other scholars, including Alvin Martin, believe that these motifs are the basis of a Cubist iconography and also indicate the artists' sense of humor, which led them to engage in this and other forms of verbal and visual punning.[6]

Picasso and Braque summered together in Céret, a town in the French Pyrenees, in 1910. In their paintings of this period, Braque and Picasso used lettering not only to refer to a favorite subject, like the influential newspaper *L'Indépendant*, but also to call attention to the surface of the canvas; in other paintings, words and letters appear both in front of and behind figures. Braque initiated the use of stenciled lettering in *Le Portugais*, 1911–12, and simulated wood graining in *Homage to J. S. Bach*, 1911–12 (pls. 20, 21). In each instance Picasso and Braque were mocking conventional notions of flatness and volume as well as illusionistic pictorial space; they also called into question the presumed reality of the figure or still-life scene depicted, and—of paramount importance to both artists—drew attention to the reality of the canvas itself. In using simulated wood graining and stenciled lettering, Picasso and Braque were adapting the applied arts to "high art." They were fully aware that in seizing this opportunity to appropriate objects and techniques from vernacular culture they were attempting to revitalize the form and content of modern art.

In 1911 Picasso included an actual stamp on the envelope depicted in *The Letter* (pl. 22), once again calling attention to the two-dimensional nature of the work. In this regard, it should be noted that in 1899 and again in 1908 Picasso had attached separate elements to his drawings. As its title, *Man and Newspaper Cut-out*, suggests, the young artist cut out a fragment from a newspaper depict-

17 Georges Braque. *Violin and Palette.* 1909–10. Oil on canvas, 36⅛ × 16⅞". Solomon R. Guggenheim Museum, New York

18 Georges Braque. *Lighter and Newspaper: "Gil Blas."* Autumn 1909. Oil on canvas, 13¾ × 10⅝". Private collection

19 Pablo Picasso. *The Dressing Table.* Autumn 1910. Oil on canvas, 24 × 18⅛". Courtesy The Colin Collection

20 Georges Braque. *Le Portugais (The Emigrant).* Autumn 1911–early 1912. Oil on canvas, 46 × 32". Öeffentliche Kunstsammlung Basel, Kunstmuseum

21 Georges Braque. *Homage to J. S. Bach.* Winter 1911–12. Oil on canvas, 21¼ × 28¾". Private collection

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22 Pablo Picasso. *The Letter.* Winter 1911. Oil and postage stamp on oval canvas, 6 5/16 × 8 5/8". Courtesy Galerie Louise Leiris, Paris

23 Pablo Picasso. *Les Baigneuses (Le Rêve).* 1908. Ink drawing on brown paper; center piece: white gouache and collage, 10 1/4 × 16 1/4". Collection Estate of Hilde Thannhauser, Bern

24 Pablo Picasso. *Man and Newspaper Cut-out.* 1899. Conté crayon and newspaper on paper, 19 1/4 × 12 3/4". Museo Picasso, Barcelona

ing a stylish woman, which he pasted onto his drawing of a man (pl. 24). In another drawing, variously titled *Le Rêve* or *Les Baigneuses* (pl. 23), Picasso pasted an entry ticket to the Musée du Louvre, or, as Rubin believes, an advertisement for the Magasins au Louvre, and then drew on it a figure in a rowboat. One is tempted to call these early examples of collage and *papier collé*, especially since the noted collector Justin Thannhauser, owner of the 1908 work, records in his notebooks that his friend Picasso called it "the first collage."[7] Picasso's taste for commonplace objects probably originated in nineteenth-century popular culture. Such objects were made at home or fashioned by artisans and craftsmen to satisfy the tastes of a bourgeois society. Collage did not feed directly into mainstream culture until Picasso and Braque recognized its true potential as an art form. More to the point, perhaps, as writer and poet Guillaume Apollinaire noted in his book *Les peintres cubistes: Méditations esthétiques* (1913), was the Cubists' determination to use elements in their art which were "already soaked with humanity."[8]

The invention of collage and *papier collé* in the twentieth century was an outgrowth of Picasso's and Braque's experiments with trompe l'oeil and illusionism. It was in many ways the culmination of a complex dialogue between

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25 Pablo Picasso. *Still Life with Chair Caning.* May 1912. Collage of oil, oilcloth, and pasted paper on oval canvas surrounded by rope, 10⅝ × 13¾". Musée Picasso, Paris

the two artists that began with cubic volumes and culminated in the faceting and fragmentation of a form such as a figure or a violin and the rearrangement of that form within the shallow space of the picture plane as if it were seen from several vantage points. Once the two artists realized that it was no longer necessary or even desirable to continue to maintain the fictive three-dimensional space of pictorial illusion, they were compelled to experiment with the space of the picture plane and to disassemble and recompose their subjects in new and unorthodox ways.

Picasso's *Still Life with Chair Caning* of 1912 (pl. 25) has long been regarded as the first Cubist collage and, as such, the precursor for subsequent developments in *papier collé* and constructed sculpture. In recent forums on the subject, occasioned by the Museum of Modern Art's 1989 exhibition "Picasso and Braque: Pioneering Cubism," Rubin and other scholars came to the conclusion that this work should be seen as a unique phenomenon. Furthermore, they now accept that, as Braque himself stated, his experiments with cardboard sculpture led him directly to the development of *papier collé.*

Although none of Braque's cardboard sculptures are extant, a photograph documenting a corner construction of 1914 (see pl. 46) and a visit by Kahnweiler

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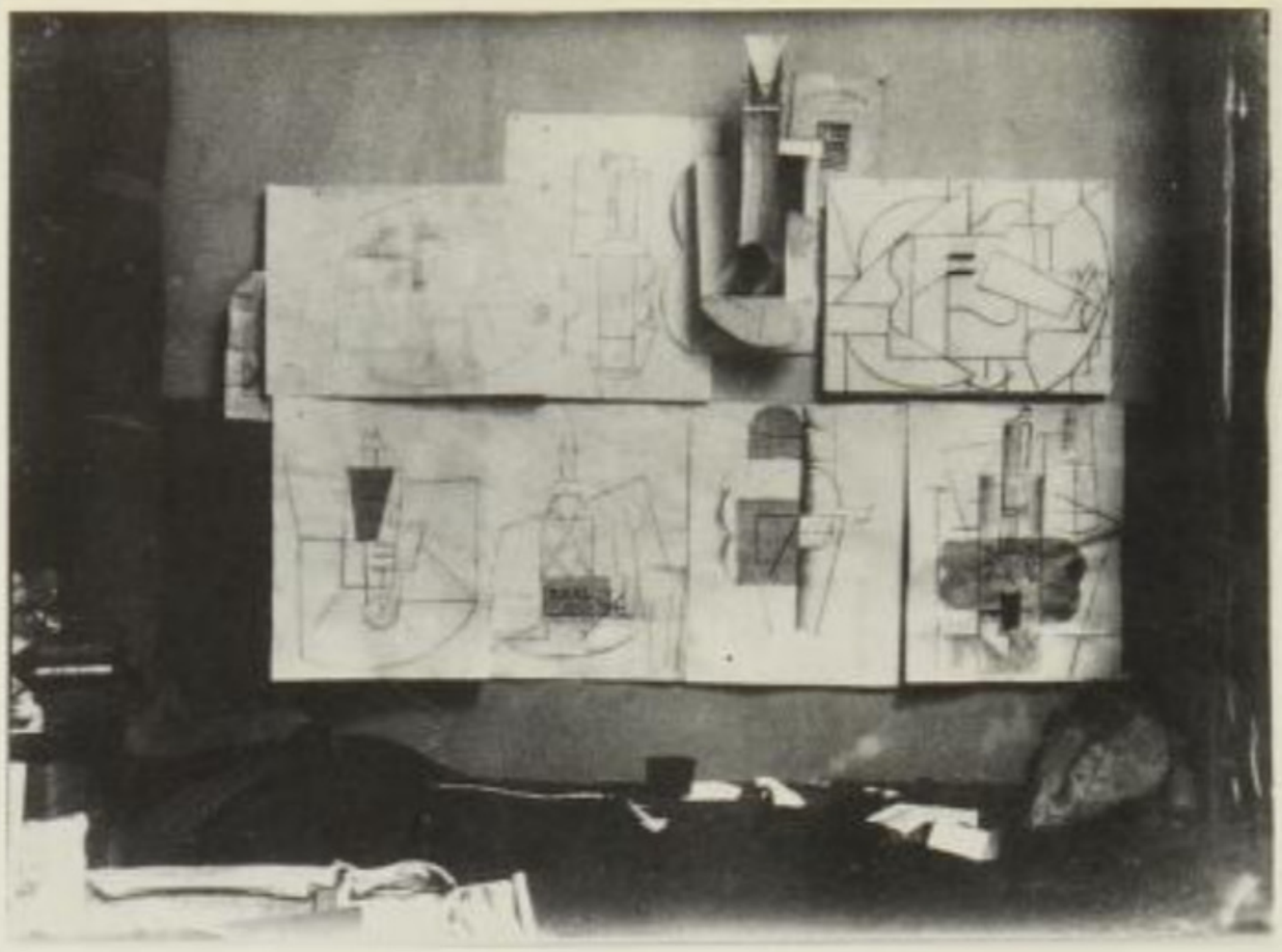

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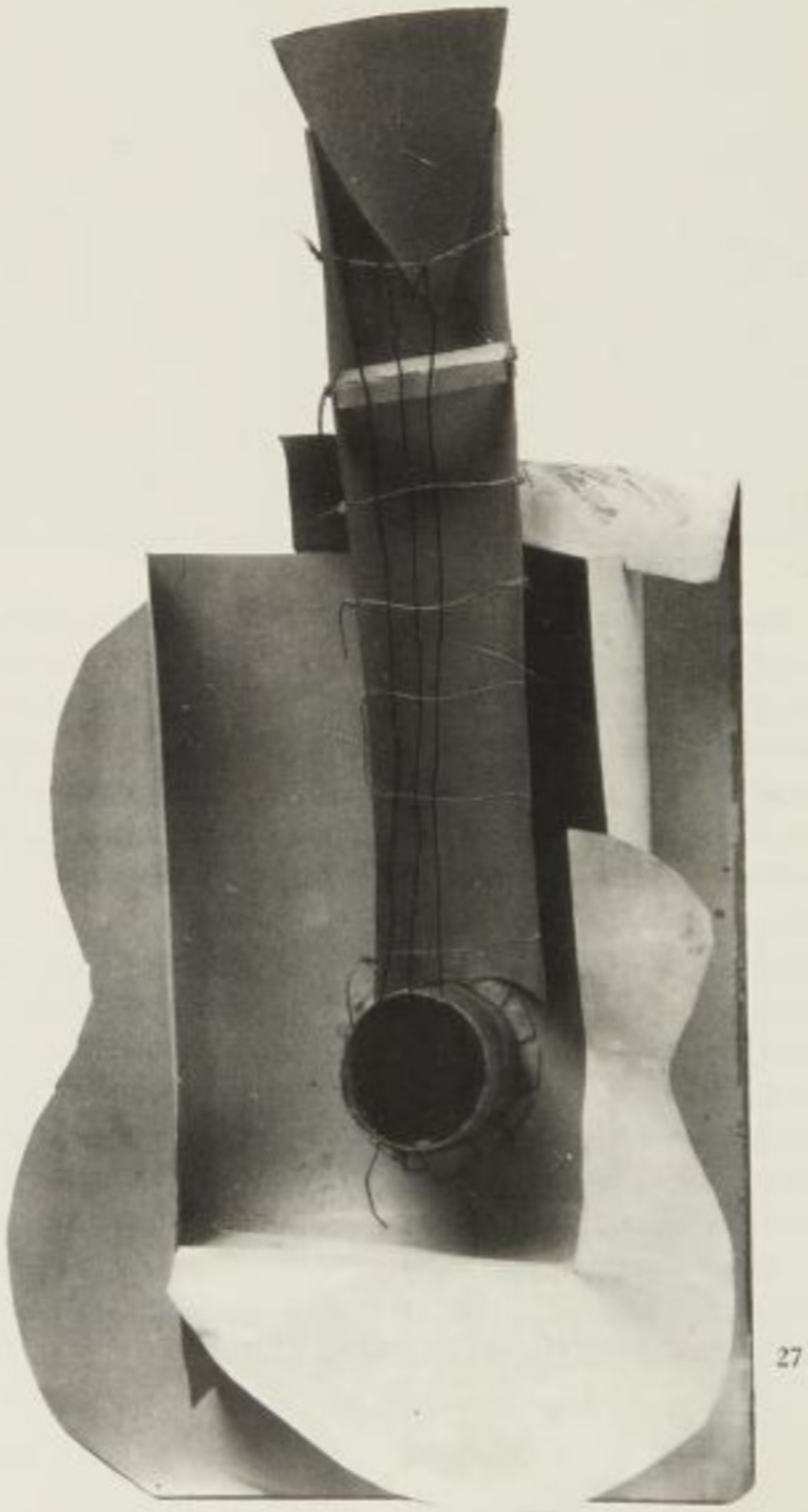
26 Pablo Picasso's studio at 242, boulevard Raspail, Paris, November–December 1912. Photograph by Picasso: Archives Picasso

27 Pablo Picasso. *Maquette for Guitar.* October 1912. Cardboard, string, and wire (restored), 25¾ × 13 × 7½". Collection, The Museum of Modern Art, New York. Gift of the artist



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to his studio in which he noted their existence appear to provide conclusive evidence of his work in this medium. In the summer of 1912, Braque joined Picasso in the French town of Sorgues, and he wrote to Kahnweiler on August 24: "I am profiting from my stay in the country by doing things one can't get done in Paris, among other things, paper sculptures, which have given me much satisfaction."[9] Braque did not pursue his paper constructions after 1914, and on the basis of the few records that exist, it is difficult to be too explicit about them. Photographs taken by Picasso of a wall in his studio document one of his early constructions in cardboard called *Guitar* as well as numerous *papiers collés* and drawings that include the theme of the guitar (pl. 26). There is every reason to believe that Picasso's cardboard *Guitar* of 1912 (pl. 27)—which was a maquette for the sheet-metal construction of the same title, begun later that winter (see pl. 48)—was the catalyst for his own work in *papier collé*.

While *Still Life with Chair Caning* is no longer understood as part of Picasso's progression from two-dimensional *papiers collés* to three-dimensional constructions but rather as a development of his painting, it is nonetheless one of a number of objects that Picasso made between 1912 and 1914 in which he played with different levels of reality. In it the artist integrated the fictive world of illusion with actual objects. Within the oval composition Picasso combined painted elements of a still life with fragments of the word *journal* and passages of abstract painting with a remnant of commercially printed oilcloth that simulates chair caning. He then circumscribed the entire picture with a rope border to further complicate the composition. This formidable work not only challenges how the viewer "reads" a work but also signals Picasso's ongoing interest in employing common materials in unorthodox ways. In using these materials, some of which are inherently duplicitous in nature, Picasso created forms that depict a new fiction about reality. *Still Life with Chair Caning* involves three levels of representation: the painted illusionism; the pasted paper that simulates something other than itself; and the actual object, the rope—which is used in a decorative manner. By combining these disparate elements in a work of art, Picasso forced us to accept them as a single, new totality. It now seems that *Still Life with Chair Caning* should be viewed as a logical extension of Picasso's fascination with materiality, tactility, and the tension between two- and three-dimensionality as it relates to his painting rather than as the true introduction to *papier collé*.

In the summer of 1912, Picasso and Braque occupied adjoining studios in Sorgues. When Picasso left for Paris in early September to look after the relocation of his studio on the boulevard Raspail, Braque, who had seen a roll of oak-grained *faux bois* wallpaper that summer in the nearby town of Avignon, decided to purchase it and use it in his work. This may have been prompted by Braque's early training as a decorator. As an apprentice to his father and grandfather, who ran a house-painting business, Braque learned the art of marbling and other trompe l'oeil techniques. Quick to recognize the potential of the oak-grained wallpaper, Braque began cutting out pieces of the *faux bois* paper and attached them to charcoal drawings. With this simple action, the first *papier collé* was made. (The term *papier collé* is customarily used to distinguish cut and pasted papers from the more inclusive term *collage*.) This first *papier collé* is generally believed to be *Fruit Dish and Glass* (pl. 28). When Picasso returned to Sorgues on September 13, he was suitably impressed with Braque's new work and im-

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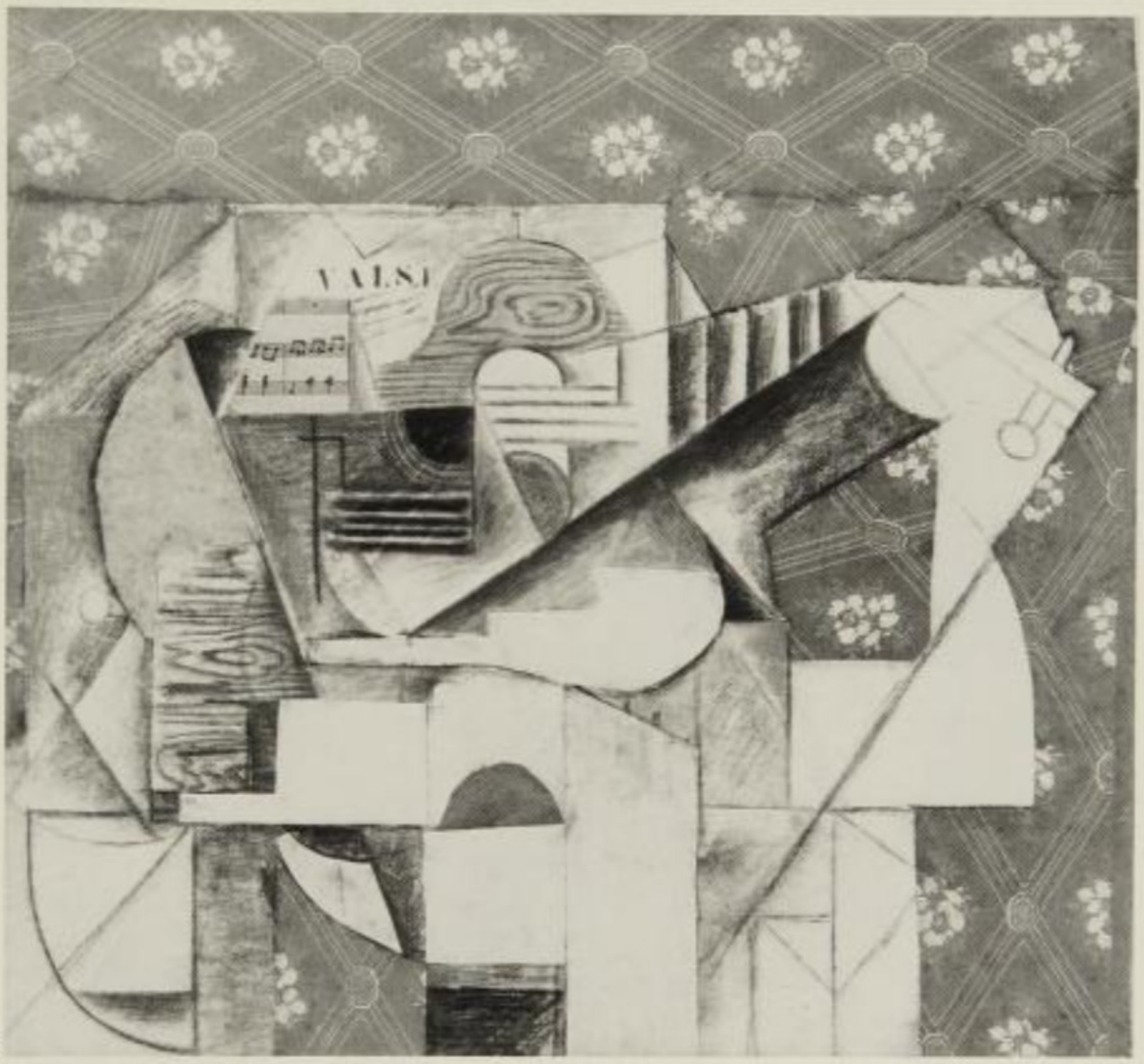

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mediately began to explore the process. Back in Paris that fall, Picasso created his first *papier collé*, *Guitar and Sheet Music* (pl. 29).

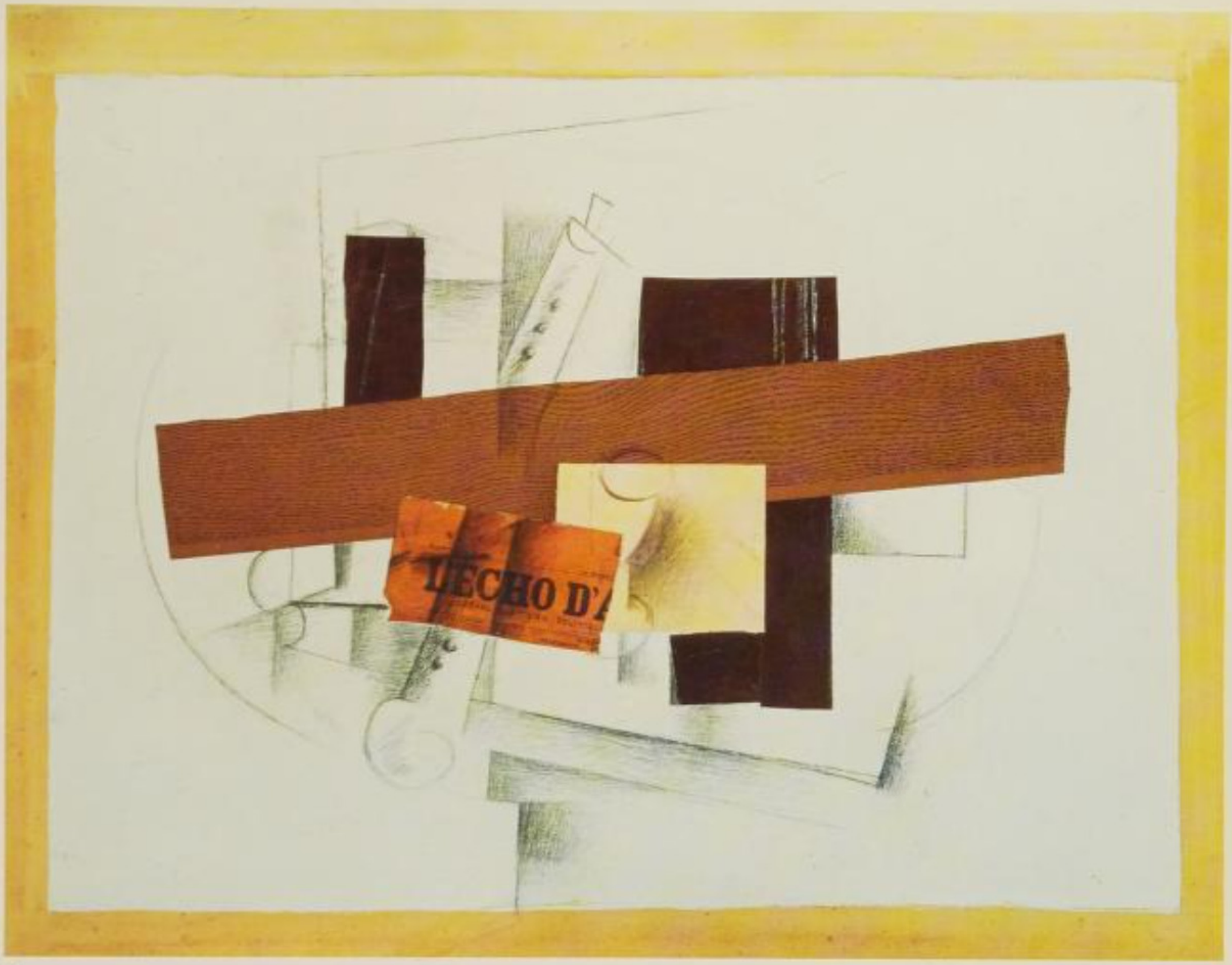
During 1912 and 1913 Picasso and Braque focused much of their efforts on *papier collé*, using the medium to create abstract still-life compositions. Braque's initial effort, *Fruit Dish and Glass*, is a superb still life in which two objects, a glass and a dish, are played off the *faux bois* paper, which is used to represent the table supporting the objects as well as the wall behind the table. Prominently positioned are a bunch of grapes and the words "BAR" and "ALE," both of which suggest a café setting. Nothing in the composition, however, reads as a conventional still life; instead, the viewer confronts a gridlike armature supporting a series of verticals and horizontals, which are intersected by a sequence of planes. The bunch of grapes, the lettering, and the table-drawer knob are the most legible parts of the work. From these few elements we can construct a composition, a still life; at the same time, we are asked to accept this still life as a harmonious grouping of forms, colors, and textures and as a surrogate for the conventional depiction of a commonplace motif. The visual abundance of the work issues not so much from the selection and placement of objects as from the elegance of the drawing and the subtlety with which Braque composed his shapes and integrated his forms into a new and satisfying whole.

Picasso's *Glass and Bottle of Suze (La Suze)* (pl. 30), completed in the late fall of 1912,[10] presents a masterful juxtaposition of cut and pasted fragments of

28 Georges Braque. *Fruit Dish and Glass*. Early September 1912. Charcoal and pasted paper, 24⅜ × 17½". Private collection

29 Pablo Picasso. *Guitar and Sheet Music*. October–November 1912. Pasted paper, pastel, and charcoal, 22½ × 24". Private collection

SUZE
APÉRITIF À LA GENTIANE



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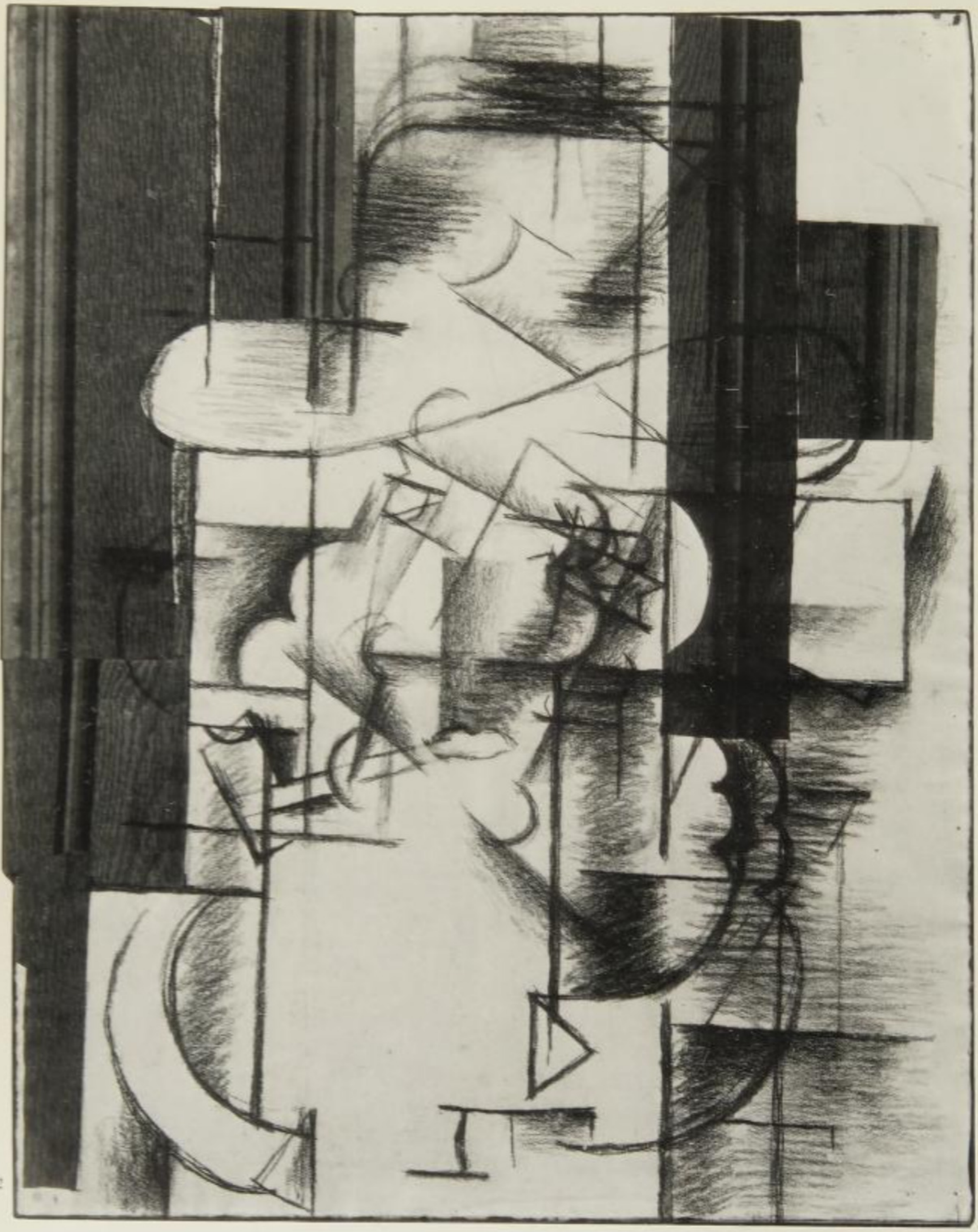
30 Pablo Picasso. *Glass and Bottle of Suze (La Suze).* After November 18, 1912. Pasted paper, gouache, and charcoal, 25¾ × 19¾". Washington University Gallery of Art, Saint Louis. University Purchase, Kende Sale Fund, 1946

31 Georges Braque. *Still Life with Tenora (Clarinet).* Summer 1913. Cut and pasted paper, charcoal, chalk, pencil, and oil on canvas, 37½ × 47¾". Collection, The Museum of Modern Art, New York. Nelson A. Rockefeller Bequest

newspaper and wallpaper that represent, among other shapes, a bottle and a glass. By comparison, Braque's seminal *papier collé*, *Fruit Dish and Glass*, is composed of fewer forms that are larger and nearer to the picture plane; it is more organized and quieter than the Picasso. *Glass and Bottle of Suze* is more faceted, colorful, and angular in structure than Braque's work. Picasso relied only on cursory drawing to suggest images, and for the most part he used the edges of the cut papers to serve this function. The boldness of forms, the dramatic contrast of dark shapes played off one another, the juxtaposition of decorative wallpaper and ordinary newsprint, the whole enhanced by passages of gouache, and the sense of spontaneity and rapid execution identify this work as typical of Picasso and clearly distinguishes it from the less impulsive, more reflective examples by Braque.

In Céret in the spring of 1913, Picasso combined cut and pasted papers with charcoal and ink to suggest a guitar in a work by the same name (pl. 43). Braque produced a group of works in a similar vein, but he continued to be absorbed with the more decorative and abstract aspects of the medium. In such works as *Still Life with Tenora (Clarinet)* of 1913 (pl. 31), Braque positioned the



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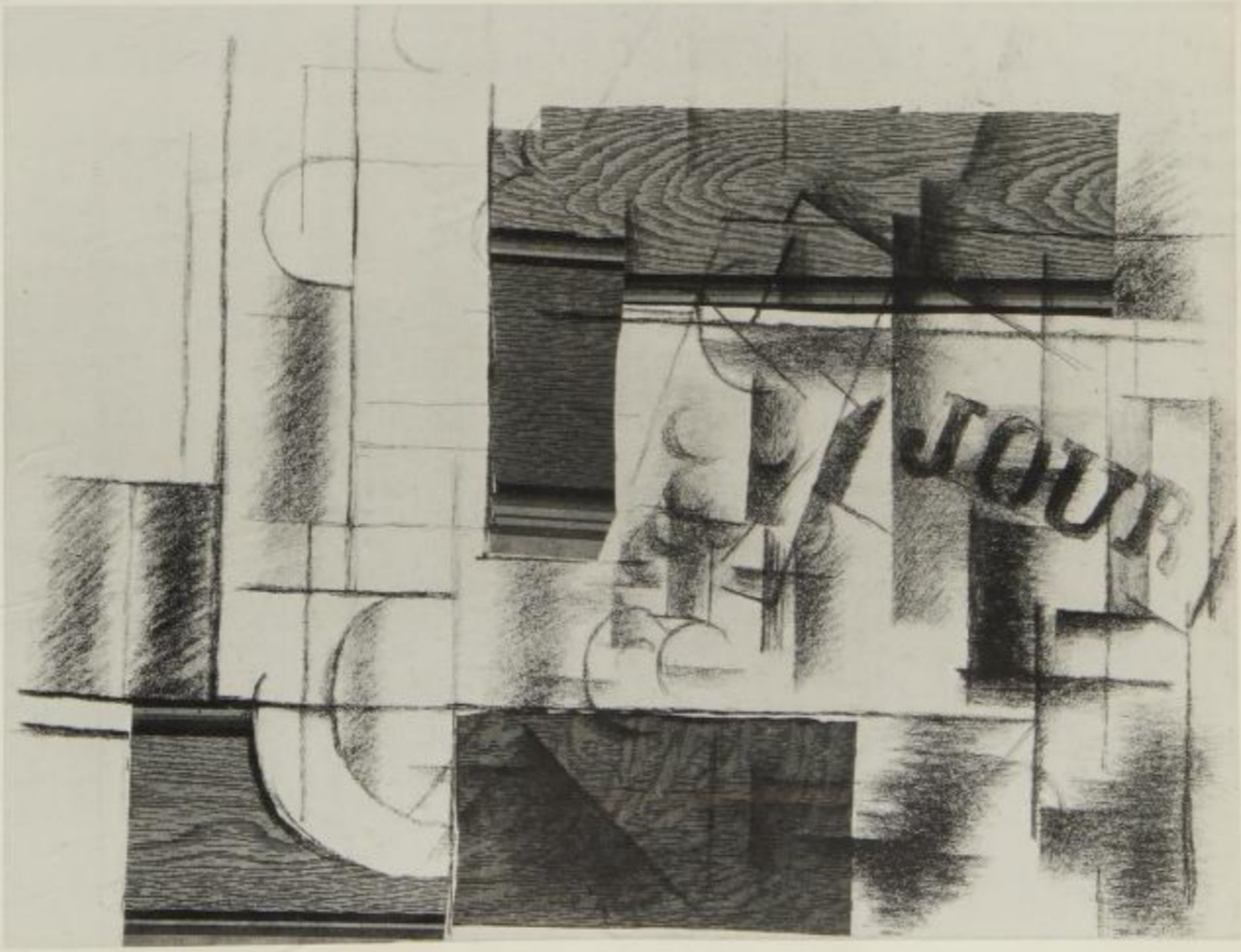
32 Georges Braque. *Man with a Pipe.* Early September 1912. Charcoal and pasted paper, 24⅜ × 19¼". Öeffentliche Kunstsammlung Basel, Kupferstichkabinett

33 Georges Braque. *Still Life with a Violin.* Autumn 1912. Black chalk and collage, 24½ × 18⅞". Yale University Art Gallery, New Haven, Conn. The Leonard C. Hanna, Jr., Susan Vanderpoel Clark and Edith Wetmore Funds

34 Georges Braque. *Still Life with Newspaper "Jour."* 1912. Charcoal and pasted paper, 19 × 24½". Collection Galerie Beyeler, Basel



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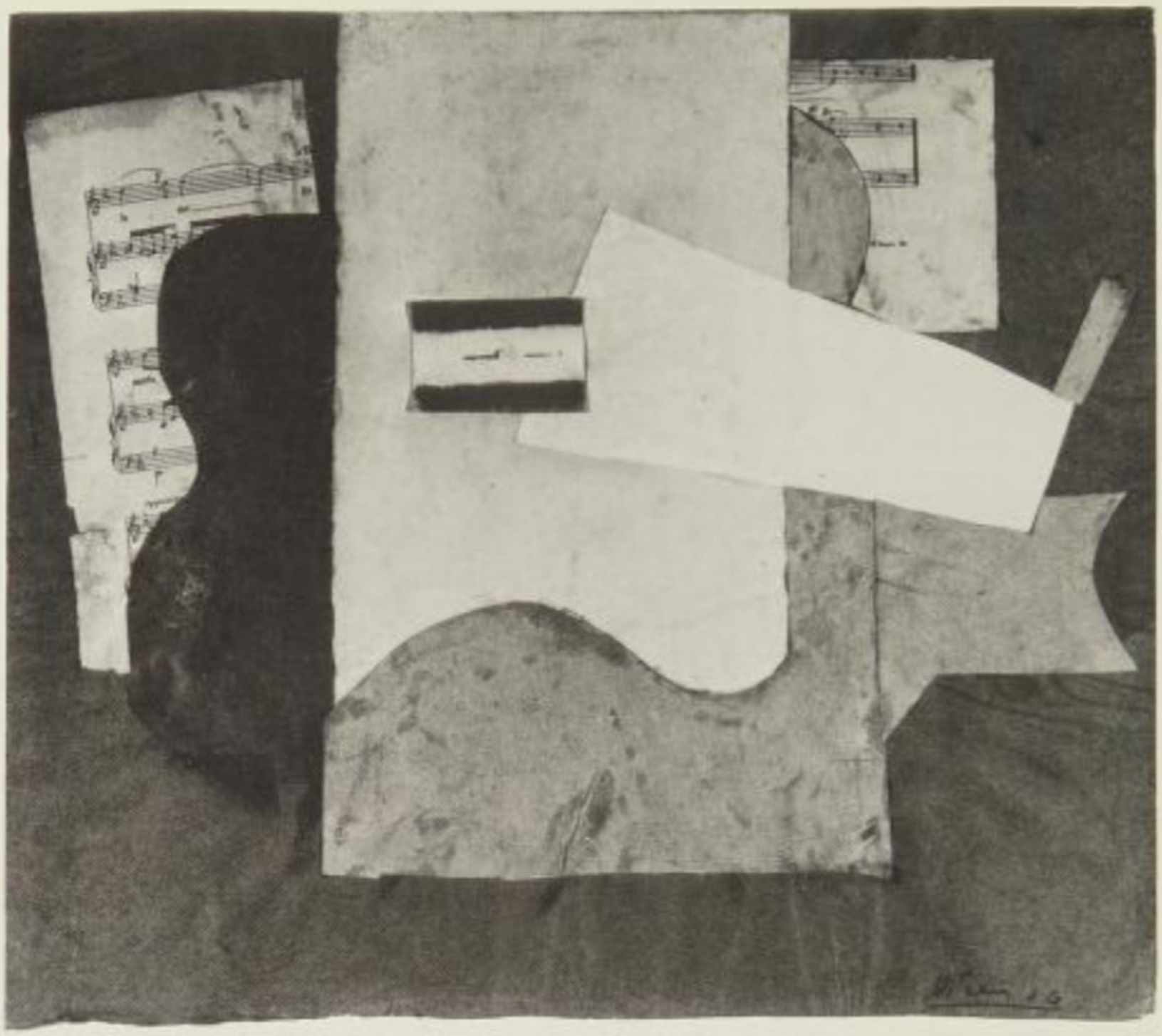

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35 Pablo Picasso. *Musical Score and Guitar*. Autumn 1912. Pasted and pinned paper on cardboard, 16¾ × 18⅞". Musée National d'Art Moderne, Centre Georges Pompidou, Paris

elements of the composition so that they splay horizontally and surrounded the image with an oval border, recalling Picasso's *Still Life with Chair Caning*. The largest of Braque's *papiers collés*, *Still Life with Tenora (Clarinet)* is a stunning example of the artist's work in collage. The newsprint fragment, "L'Echo D'A[thènes]," lends the dimension of sound to the image of the clarinet just as the strip of imitation oak-grained paper suggests the table on which the clarinet and glass are placed. Here Braque demonstrates his mastery of means, using few forms, few textures, few figures, but to such telling effect that he creates a composition that is among his most successful of that year.

In *Still Life with Chair Caning* Picasso clustered a series of forms near the top of his canvas and balanced them with the simulated chair caning below. Balance and symmetry constitute the predominant formal structure in the majority of Picasso's and Braque's *papiers collés*. Braque's *Man with a Pipe*, *Still Life with a Violin*, and *Still Life with Newspaper "Jour,"* all of 1912 (pls. 32–34), are composed of taut rectangular and curvilinear forms set within a precise geometric arrangement. While Picasso observed the dimensions of the paper sheet and centered his forms on a horizontal or vertical axis, he placed against them images often too squat, too bulky, and too exuberant to be tamed by the confines of the rectangle. He made far greater use than Braque of the figure-field relationship, playing off the bottle of Suze against a panoply of cutout shapes and segments of newspaper; capturing the field in *Guitar, Sheet Music, and Glass (Guitar and Wine Glass)* and, in *Musical Score and Guitar*, 1912 (pls. 12, 35), positioning frag-

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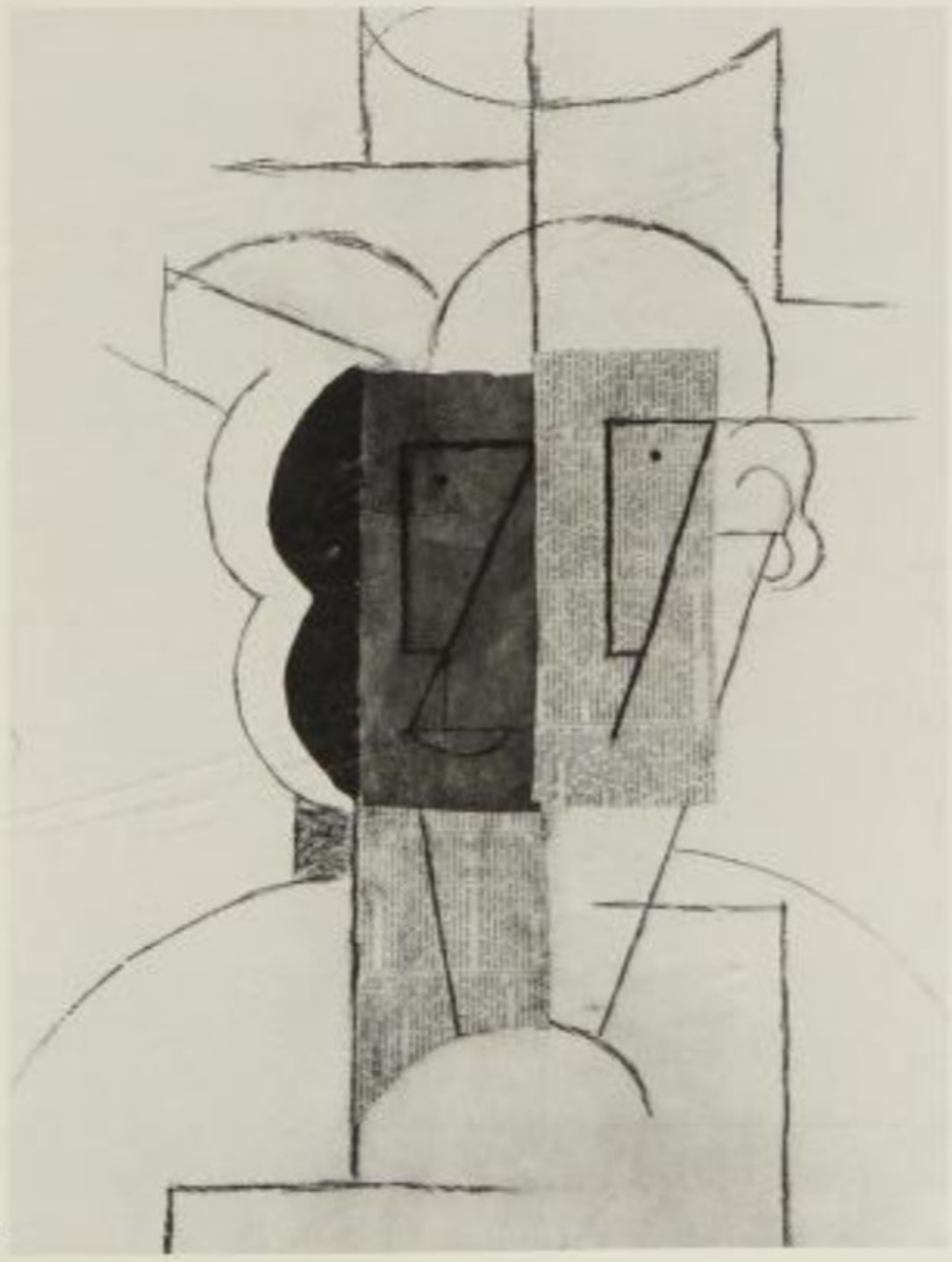
36 Pablo Picasso. *Table with Bottle, Wineglass, and Newspaper.* After December 4, 1912. Pasted paper, charcoal, and gouache on paper, 24⅜ × 18⅞". Musée National d'Art Moderne, Centre Georges Pompidou, Paris



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37 Pablo Picasso. *Man with a Hat.* Paris, winter 1912–13. Cut and pasted papers, charcoal, and brush and ink on paper, 24½ × 18⅝". Collection, The Museum of Modern Art, New York. Purchase

ments of pasted and pinned paper so they interact with the top edge of the paper. Elsewhere, as in *Table with Bottle, Wineglass, and Newspaper*, 1912, and *Man with a Hat*, 1912–13 (pls. 36, 37), Picasso played with the paper rectangle, emboldening a linear configuration with brilliantly placed paper shapes. In *Bowl with Fruit, Violin and Wineglass*, 1912 (pl. 38), he departed even more from the rectangle by placing cut and drawn still-life shapes near the edges of his composition and interfacing these forms with newsprint and bold lettering. In this work, Picasso dispensed with any internal logic, at least where the sizes of his forms are concerned. Forms are enlarged and reduced in dizzying succession; type looms off the paper and recedes into the background. The trompe l'oeil effect of this work is similar to that created in the artist's *Still Life with Chair Caning;* here, however, it is not the materials per se but the nature of their juxtaposition that gives the work its own particular sense of space and dimension.

Picasso, like Braque, had his more formal moments. The two versions of *Bottle on a Table*, 1912 (pls. 39, 40), share with Braque's *Still Life (Vin)*, 1912–13 (pl. 41), a predilection for certain forms—indeed, both artists use a similar keyhole shape. However, even here, whereas Braque seemed content to use shape primarily as shape and only secondarily as reference to a guitar as shape, Picasso immediately converted shape into the figure of a bottle. To reinforce his emphasis on shape, Picasso positioned the newsprint upside down. Picasso's emphasis on shape is even more strikingly demonstrated in *Glass, Guitar and Bottle* (a work that both John Graham and Arshile Gorky might have seen, for they emulated some of its forms in their formative paintings from the late 1920s and 1930s) and *Guitar*, 1913, where the artist systematically took apart the composition of a guitar, making it into a stunning sequence of rectangles, angles, and curves, all the while keeping the reference to the subject very much at hand (pls. 42, 43). Braque, conversely, composed *Still Life with Tenora (Clarinet)* and *Le Courrier (Newspaper, Bottle, Packet of Tobacco)*, 1914 (pls. 31, 44), into exquisite sequences of forms and textures and downplayed the more concrete features of his objects.

38 Pablo Picasso. *Bowl with Fruit, Violin and Wineglass*. After December 2, 1912. Pasted paper, watercolor, chalk, oil, and charcoal on cardboard, 25½ × 19½". Philadelphia Museum of Art. A. E. Gallatin Collection

In their *papiers collés* Picasso and Braque shared a love of certain motifs, and these appear with predictable consistency throughout this period of their lives. References to café life abound through the use of newspapers, bottles of ale, glasses, playing cards, packets of cigarettes, and pipes. Some of their favorite music, musicians, and musical instruments are portrayed or alluded to, and references to the times, such as the war in the Balkans and other notable events, are included as well. The dialogue between the two artists was so intense that it led each to refer to the other's work in his own, in a manner that was both serious and playful. Thus they introduced into art popular culture and other issues and subjected them to the same pressures of rethinking and restructuring as they had the figure and landscape in their revolutionary Analytic Cubist paintings.

Braque's *papiers collés* are fewer in number than Picasso's, but they are among his most brilliant achievements. One of the most striking features of *Still Life with Tenora (Clarinet)*, for example, is its horizontal axis, a device that appears in numerous works of this period. The oval frame and the format of the oval within a rectangle are other important aspects of these compositions, as is the use of large expanses of paper surrounding centered and clustered frag-

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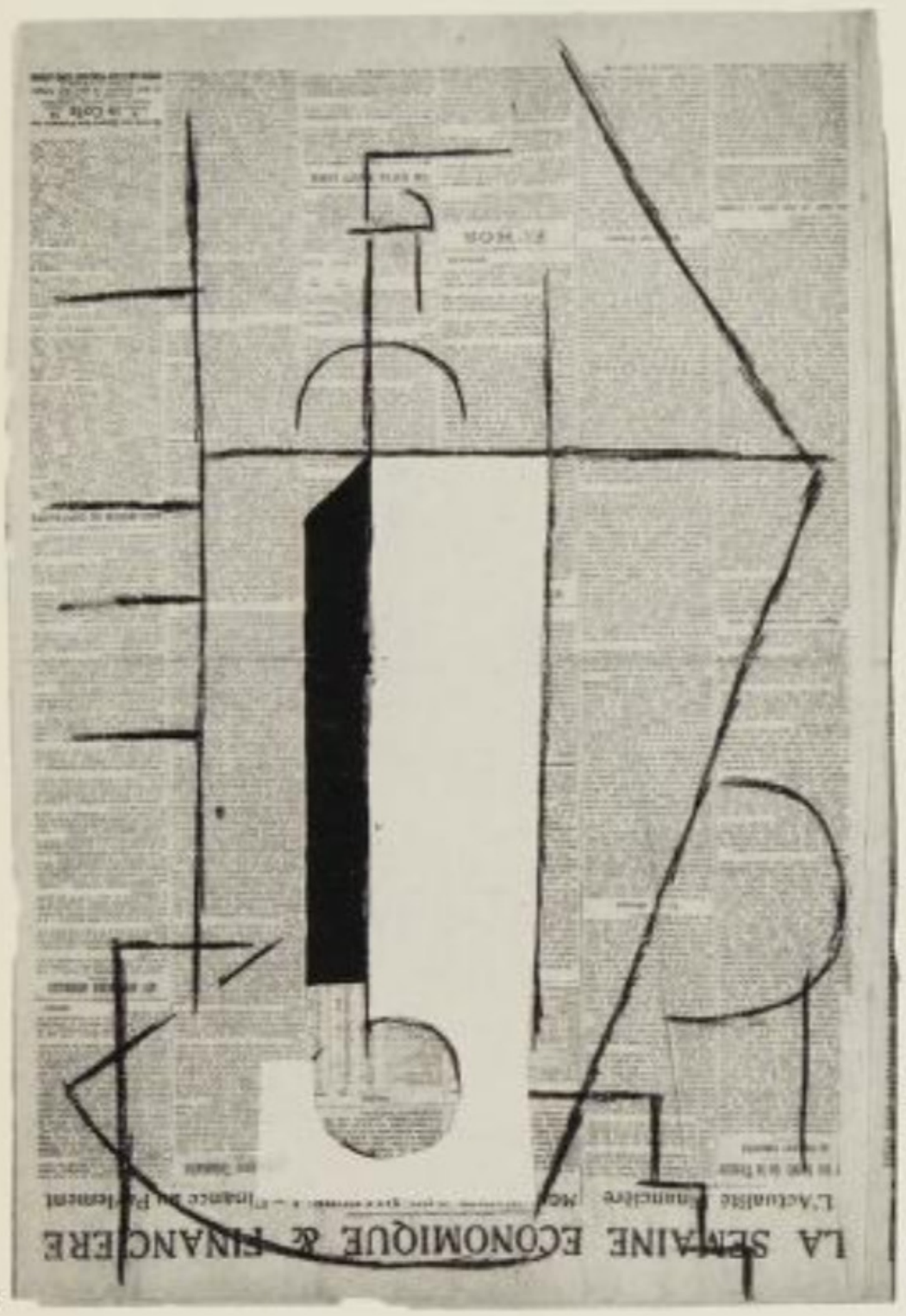
39 Pablo Picasso. *Bottle on a Table.* After December 8, 1912. Pasted paper and charcoal, 24⅜ × 17⅝". Musée Picasso, Paris

40 Pablo Picasso. *Bottle on a Table.* After December 8, 1912. Pasted paper and charcoal, 23¾ × 18". Collection Galerie Beyeler, Basel



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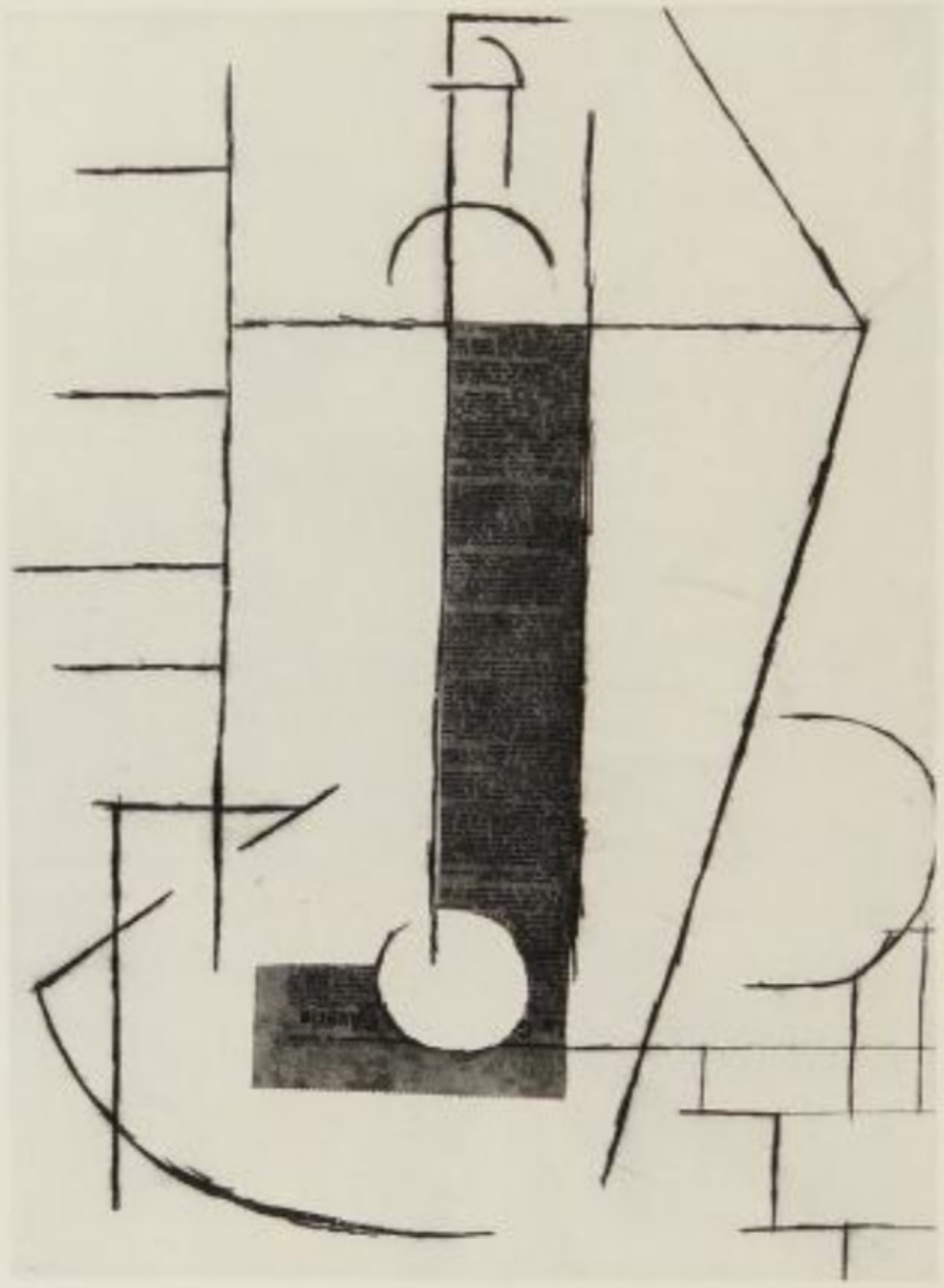

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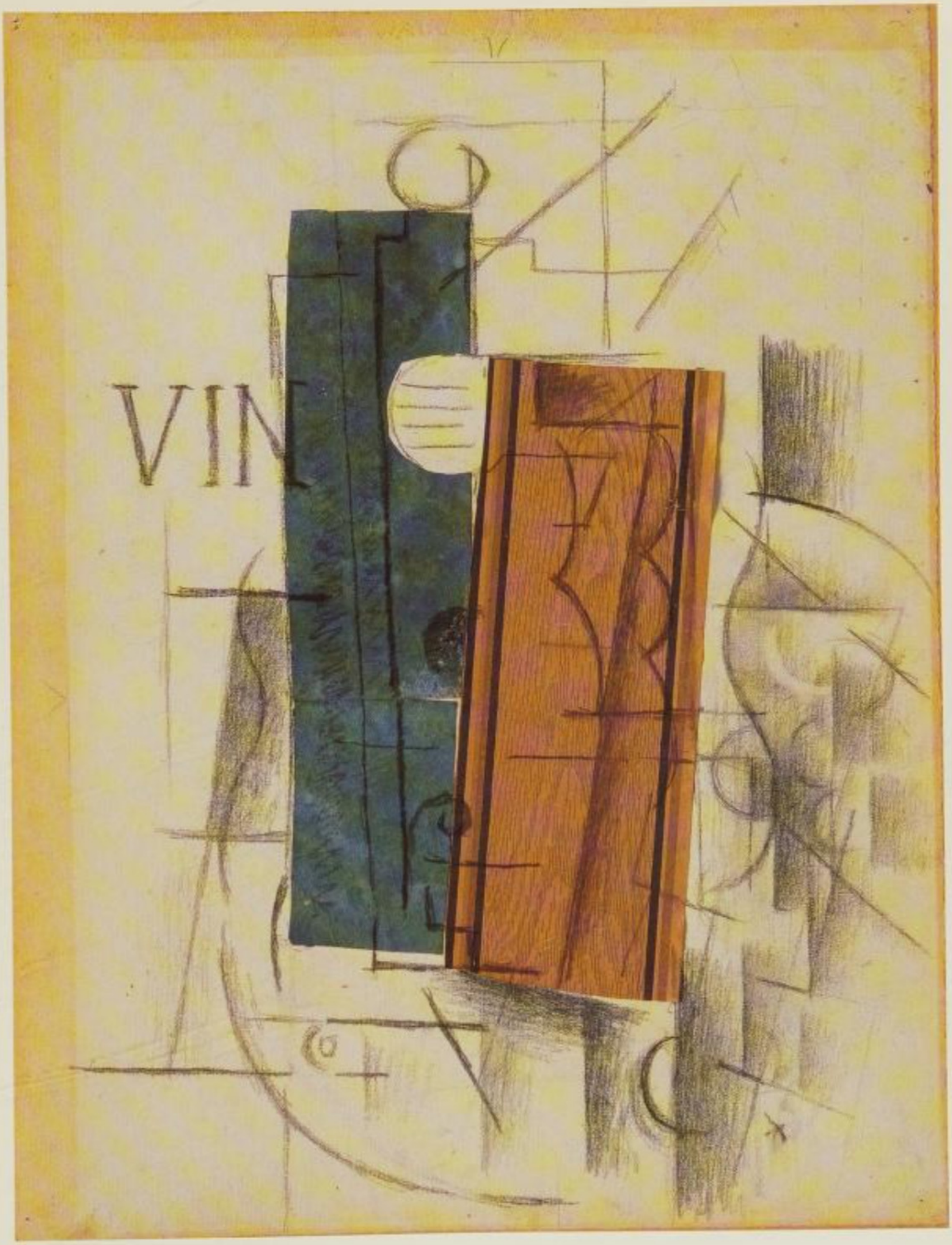
41 Georges Braque. *Still Life (Vin).* 1912–13. Pasted paper, pencil, and wash on canvas, 24½ × 19". Philadelphia Museum of Art. The Louise and Walter Arensberg Collection



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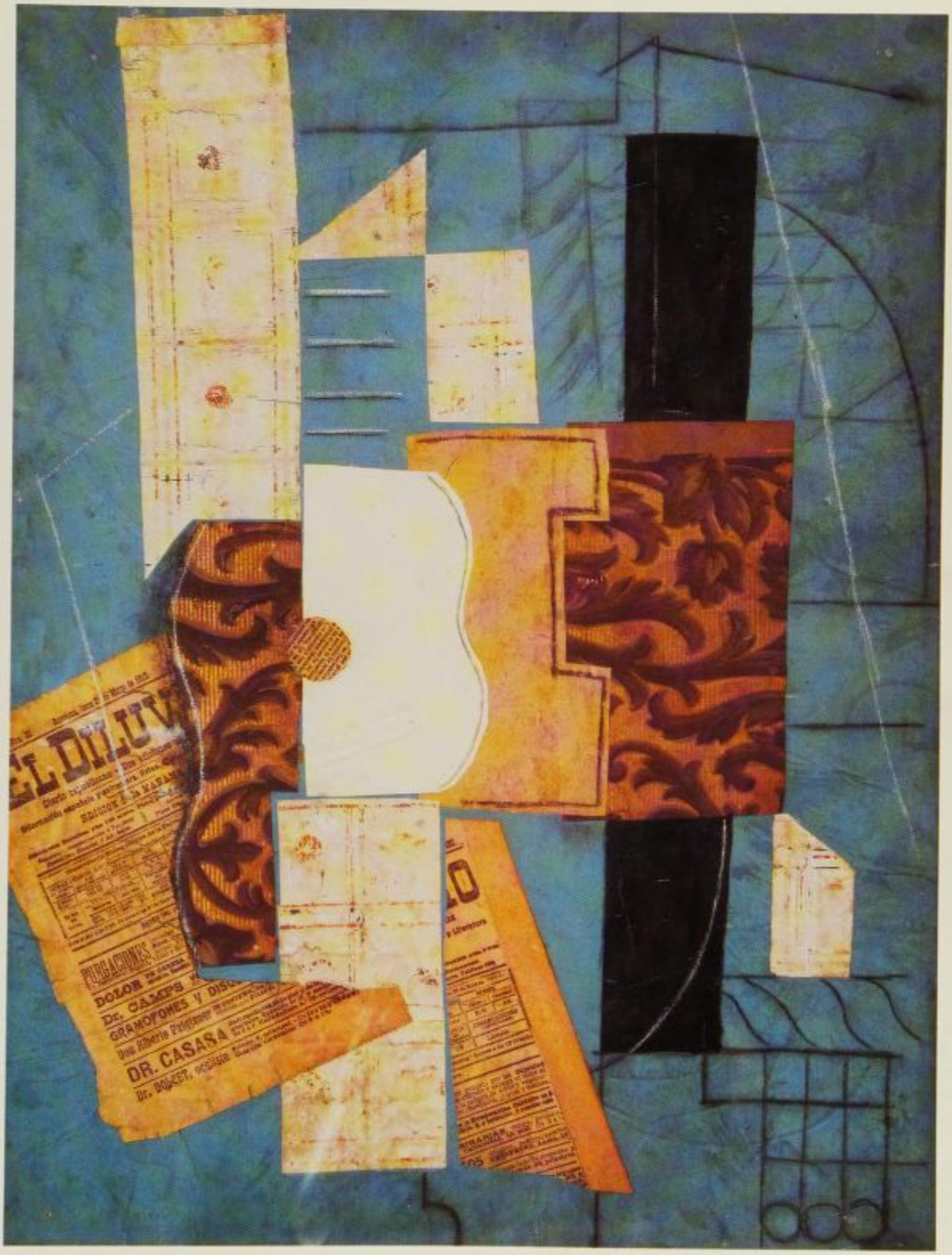
42 Pablo Picasso. *Glass, Guitar and Bottle.* Spring 1913. Oil, pasted paper, gesso, and pencil on canvas, 25¾ × 21⅛". Collection, The Museum of Modern Art, New York. The Sidney and Harriet Janis Collection

43 Pablo Picasso. *Guitar.* Ceret, spring 1913. Cut and pasted paper, ink, charcoal, and white chalk on blue paper, mounted on board, 26⅛ × 19½". Collection, The Museum of Modern Art, New York. Nelson A. Rockefeller Bequest

ments of cut and pasted paper. Braque's *papiers collés* are quiescent, lean, often more abstract than those of Picasso. And although he experimented with two-dimensional constructions in the summer of 1912, pieces of paper and cardboard cut into shapes of violins and guitars,[11] and produced a paper relief that can be dated to 1914 on the basis of the newspapers used in the work (pl. 46),[12] he never developed these into a significant body of work. It is conceivable that here he deferred to Picasso, in whose hands relief and constructed sculpture opened up new avenues of creativity. It is also possible that Braque fundamentally preferred a two-dimensional surface and flatness and frontality, which, for Picasso, presented only a few of many possibilities that intrigued him. Indeed, Braque produced many more *papiers collés* than reliefs and continued to work on them well into the late 1910s, creating such superb examples as *Guitar (La Guitare)*, ca. 1917, and *Musical Forms (Guitar and Clarinet)* of 1918 (pls. 45, 47).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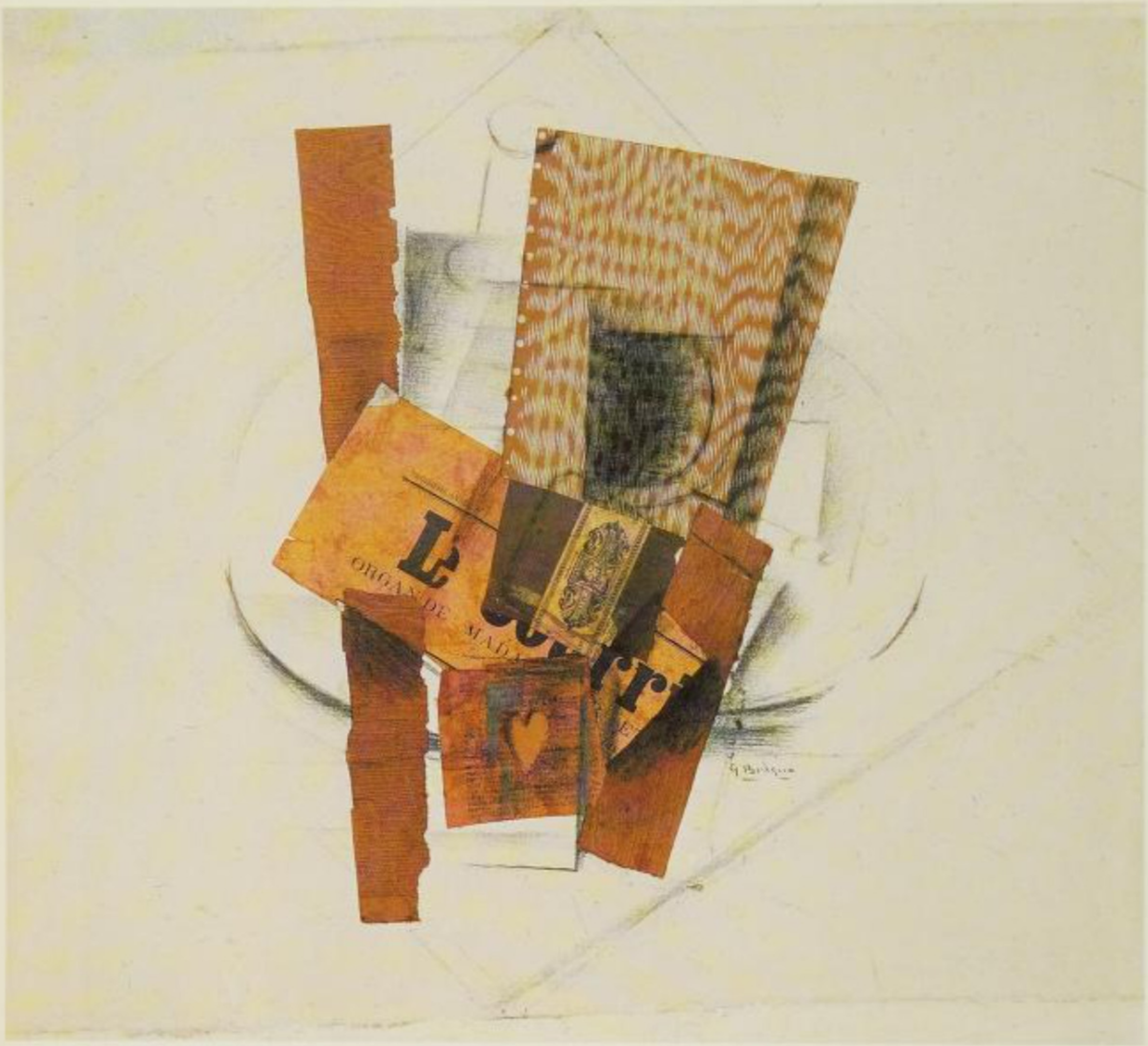

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44 Georges Braque. *Le Courrier (Newspaper, Bottle, Packet of Tobacco)*. 1914. Charcoal, pencil, *faux bois* paper, newspaper, black ink, painted paper, and wrapper from packet of tobacco on gray wood-pulp cardboard with white paint, 23⅛ × 20⅜". Philadelphia Museum of Art. A. E. Gallatin Collection

45 Georges Braque. *Guitar (La Guitare)*. ca. 1917. *Papier collé* and gouache, 25 × 18½". Columbus Museum of Art, Ohio. Gift of Ferdinand Howald

Picasso worked more successfully in the three-dimensional idioms the two artists had developed. *Guitar* of 1912–13 (pl. 48) was executed in sheet metal and wire. Another major work of which there are two versions, both made in 1914, *Glass of Absinth* (pl. 49) combines a painted bronze vessel with a perforated absinthe spoon. One version, long a fixture at the Museum of Modern Art in New York, anticipates two of Jasper Johns's seminal bronze objects of the 1960s, his painted bronze Savarin coffee can with paintbrushes and Ballantine ale cans (see pl. 327). *Still Life*, executed in the same year as *Glass of Absinth*, and subsequent works such as *Violin and Bottle on a Table*, 1915–16, are among many constructions that attest to Picasso's fascination with three-dimensional objects and to his love of café life (pls. 50, 51). Other works, such as *Mandolin and Clarinet* of

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46 Georges Braque's studio at Hôtel Roma, 101, rue Caulincourt, Paris, showing a relief in paper, after February 18, 1914, subsequently destroyed

1913, like the earlier *Guitar*, depart from a recognizable subject: the object is broken down into a series of planes and reconstructed into another form that is more abstract in its final resolution (pl. 52). As exemplified in *Head*, 1913 (pl. 53), Picasso was also adroit at exploring the purely abstract potential of two-dimensional shapes, in ways that anticipate developments in the art of the Russian avant-garde and in American postwar Abstract Expressionism (see, for example, Robert Motherwell's collages, such as pl. 290).

While many critics have seen the *papiers collés* of Picasso and Braque largely as an important transition between Analytic and Synthetic Cubism, the basic premises of the technique also continued to play a consequential role in later phases of their work. Moreover, the *papiers collés* and constructions of Picasso and Braque had a lasting effect on European and American art of the twentieth century. In the decades that followed, the mediums of collage, assemblage, and the found object influenced the course of Futurism in Italy, Constructivism in Russia, Dada in Europe and the United States, Surrealism in France, Abstract Expressionism in the United States, and Pop art in North America and Britain. It can claim a profound impact on the art of the 1970s, 1980s, and 1990s as well.

In their own time and place, Picasso and Braque were important influences on a compatriot of Picasso, the Spaniard Juan Gris. In the fall of 1906 Gris moved from Madrid to Paris and settled in the basement of the Bateau Lavoir at 13, rue Ravignan. He became fast friends with the two artists and quickly became a convert to Cubism. Gris brought a new dimension to the *papiers collés* of Picasso and Braque. At the "Salon de la Section d'Or," held at the Galerie la Boëtie in Paris in October 1912, Gris showed his first collages. These included *The Washstand* (then titled *The Hairdresser*) and *The Watch (The Sherry Bottle)* (pls. 56, 57). In both, Gris added his own novel touches to a medium that he adapted from Picasso and Braque: *The Washstand*, for example, includes an actual mirror. Gris used mirror again, in 1914, and spoke of his use of it: "You want to know why I had to stick on a piece of mirror? Well, surfaces can be re-created and volumes reinterpreted in a picture, but what is one to do about a mirror whose surface is always changing and which should reflect even the spectator? There is nothing else to do but stick on a real piece."[13] The mirror thus reads both as a literal object and a surface that reflects back the images captured in it—images not included in the composition but that perforce become part of it. The use of the mirror underscores the notion of memory and flux that is essential to the collage principle. In his statement Gris emphasizes his interest in mirror as a way of transforming pictorial space. In *The Washstand*, Gris played with the notion of ambiguity, using the mirror to suggest reality and using it again to subvert it. In this respect, *The Washstand* can be compared to Picasso's *Still Life with Chair Caning* (see pl. 25), in which the artist plays with different levels of illusion. However, Gris's use of the mirror lends his work a metaphysical dimension that is missing in Picasso's work and the work of other Cubists. Two historical precursors exist: Jan van Eyck's *Giovanni Arnolfini and His Bride (Wedding Portrait)*, 1434, and Diego Velázquez's *The Maids of Honor*, 1656 (pls. 54, 55). In both paintings, figures are reflected in mirrors that are clearly placed outside the frame of the painting. Gris has borrowed this device to capture a moment in time that exists beyond the frame of the collage, lending the otherwise grave, architectonic nature of his work a reference to the ineffable. This concept im-

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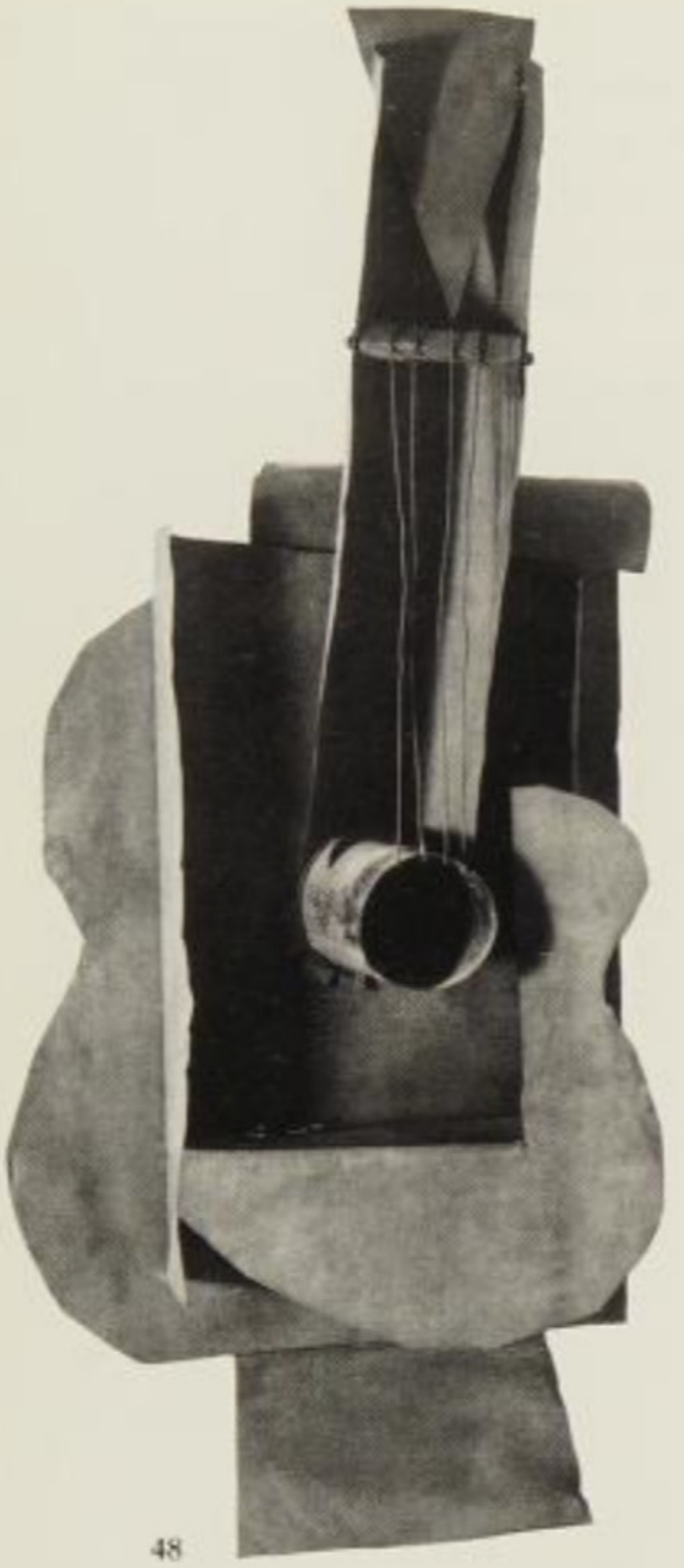
47 Georges Braque. *Musical Forms (Guitar and Clarinet).* 1918. Charcoal, gouache, *faux bois* paper, colored papers, corrugated cardboard, and pencil on gray-blue cardboard, 30⅜ × 37⅜". Philadelphia Museum of Art. The Louise and Walter Arensberg Collection



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48 Pablo Picasso. *Guitar.* Paris, winter 1912–13. Sheet metal and wire, 30½ × 13⅜ × 7⅝". Collection, The Museum of Modern Art, New York. Gift of the artist

49 Pablo Picasso. *Glass of Absinth.* Paris, spring 1914. Painted bronze with silver sugar strainer, 8½ × 6½ × 3⅜"; diameter at base 2½". Collection, The Museum of Modern Art, New York. Gift of Mrs. Bertram Smith

50 Pablo Picasso. *Still Life.* Early 1914. Construction, painted wood with upholstery fringe, 10 × 18 × 3⅝". The Tate Gallery, London

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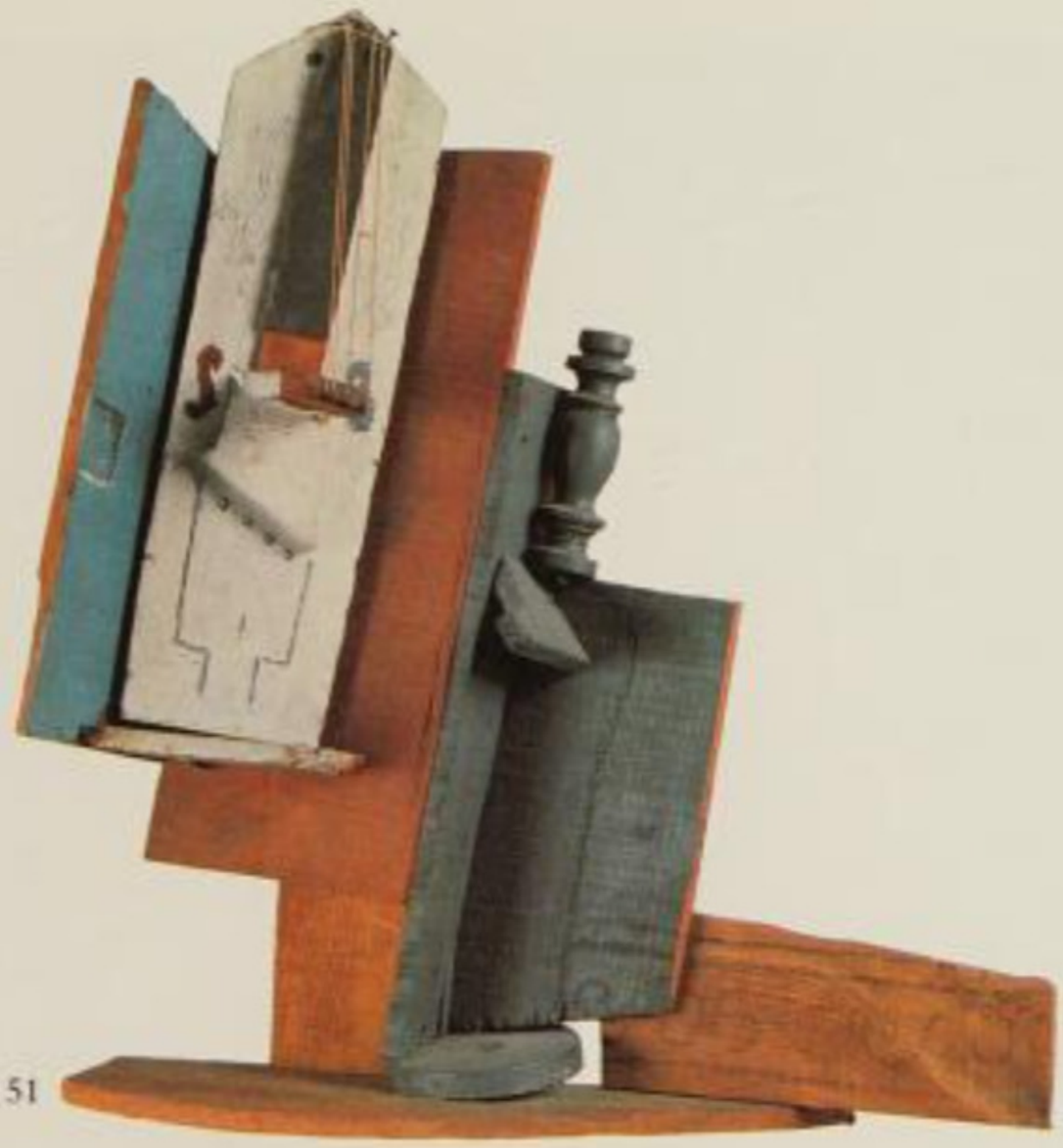

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51 Pablo Picasso. *Violin and Bottle on a Table.* Winter 1915–16. Construction, painted wood, tacks, string, and charcoal, 17⅞ × 16⅜ × 7½". Musée Picasso, Paris

52 Pablo Picasso. *Mandolin and Clarinet.* Autumn 1913. Construction, painted wood with pencil marks, 22⅝ × 14⅛ × 9". Musée Picasso, Paris

53 Pablo Picasso. *Head.* May–June 1913. Pasted paper, charcoal, and pencil on cardboard, 17⅛ × 13". Private collection, England

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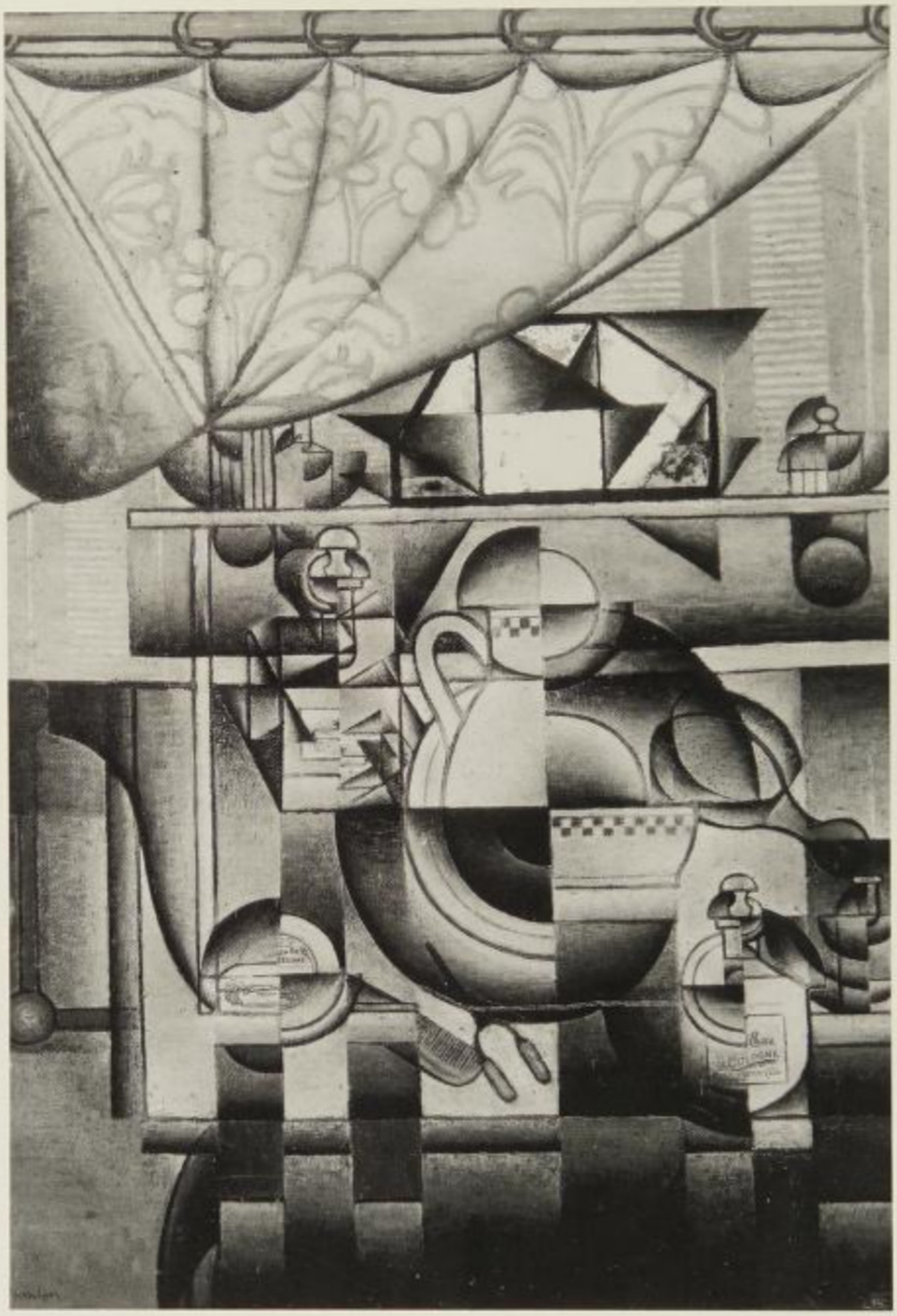
54 Jan van Eyck. *Giovanni Arnolfini and His Bride (Wedding Portrait).* 1434. Oil on panel, 33 × 22½". The National Gallery, London. Reproduced by courtesy of the Trustees

55 Diego Velázquez. *The Maids of Honor.* 1656. Oil on canvas, 10'4¼" × 9'⅝". The Prado, Madrid



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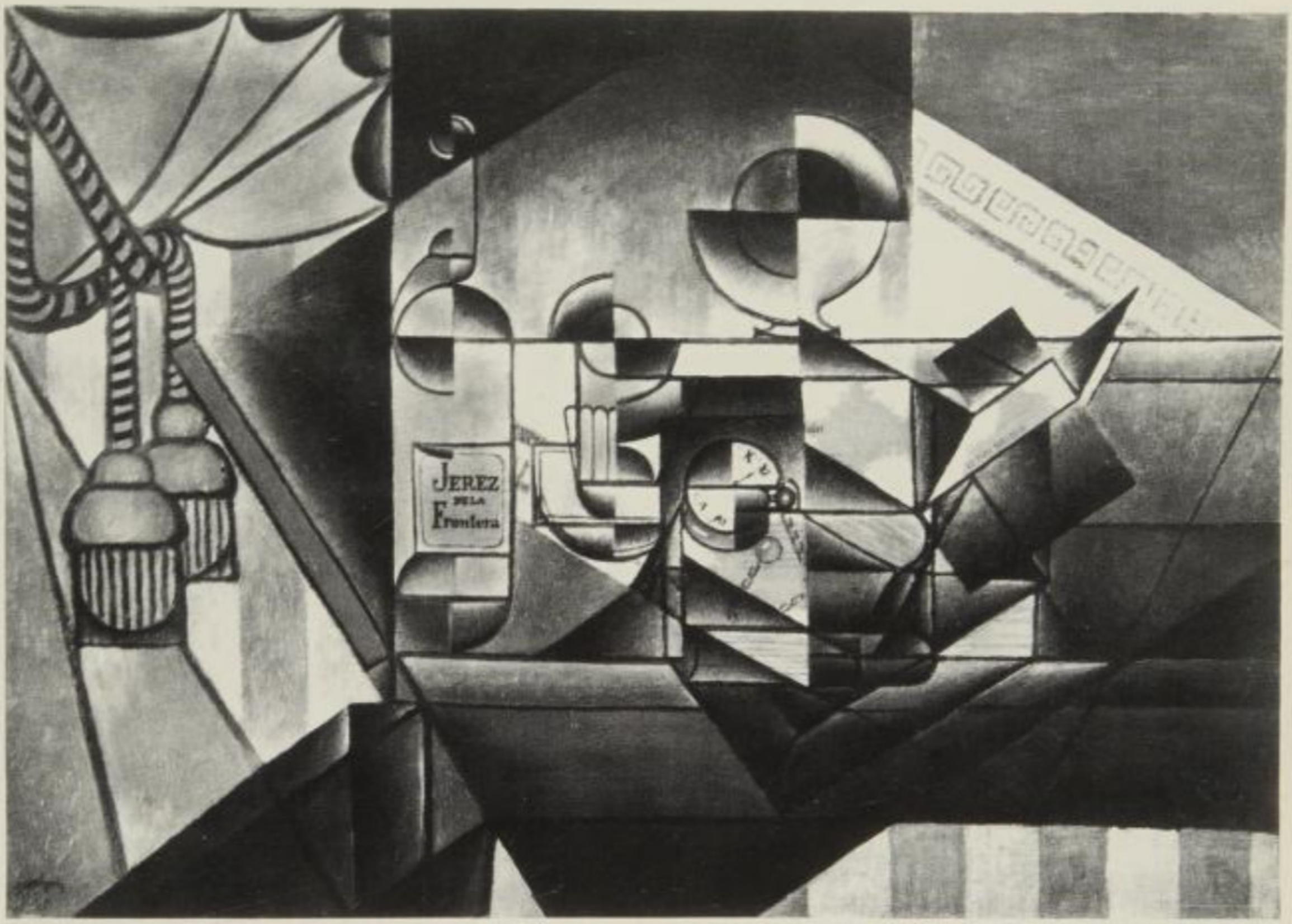
56 Juan Gris. *The Washstand (Le Lavabo)* (originally *The Hairdresser*). 1912. Oil and pasted glass on canvas, 50½ × 35". Kunstmuseum Bern



57

57 Juan Gris. *The Watch (The Sherry Bottle).* 1912. Oil and pasted papers on canvas, 25¾ × 36¼". Private collection

pressed the American Joseph Cornell, who in the mid-1950s produced a series of constructions in honor of Juan Gris (see pl. 282) and took advantage of the inclusion of mirror to enhance the dimension of space in his boxes and to augment his objects with another layer of symbolism. Both the Spanish painter and the American creator of box constructions employed mirror to compress and telescope space. In so doing, they admitted into a seemingly straightforward work the domain of the mysterious.

Gris's *Breakfast, The Man at the Café,* and *The Newspaper (Cup, Glasses and Bottle),* all of 1914 (pls. 58–60), evidence a hermetic quality, a sobriety, density, and volume that is missing from the more exploratory and improvisational work of the inventors of *papiers collés.* The impacted images that Gris built into his collages leave little room for the surface of the paper; indeed, each of the fragments in his compositions has an exact place in the overall structure. In this respect and in his use of highly individual color Gris differs dramatically from his colleagues. Where Picasso and Braque were involved in the interplay between the bare paper and the fragments of collage that punctuated its surface, Gris locked together the pieces of his collage into one intricate ensemble. He paid lavish attention to each of the elements that forms a part of the whole but never

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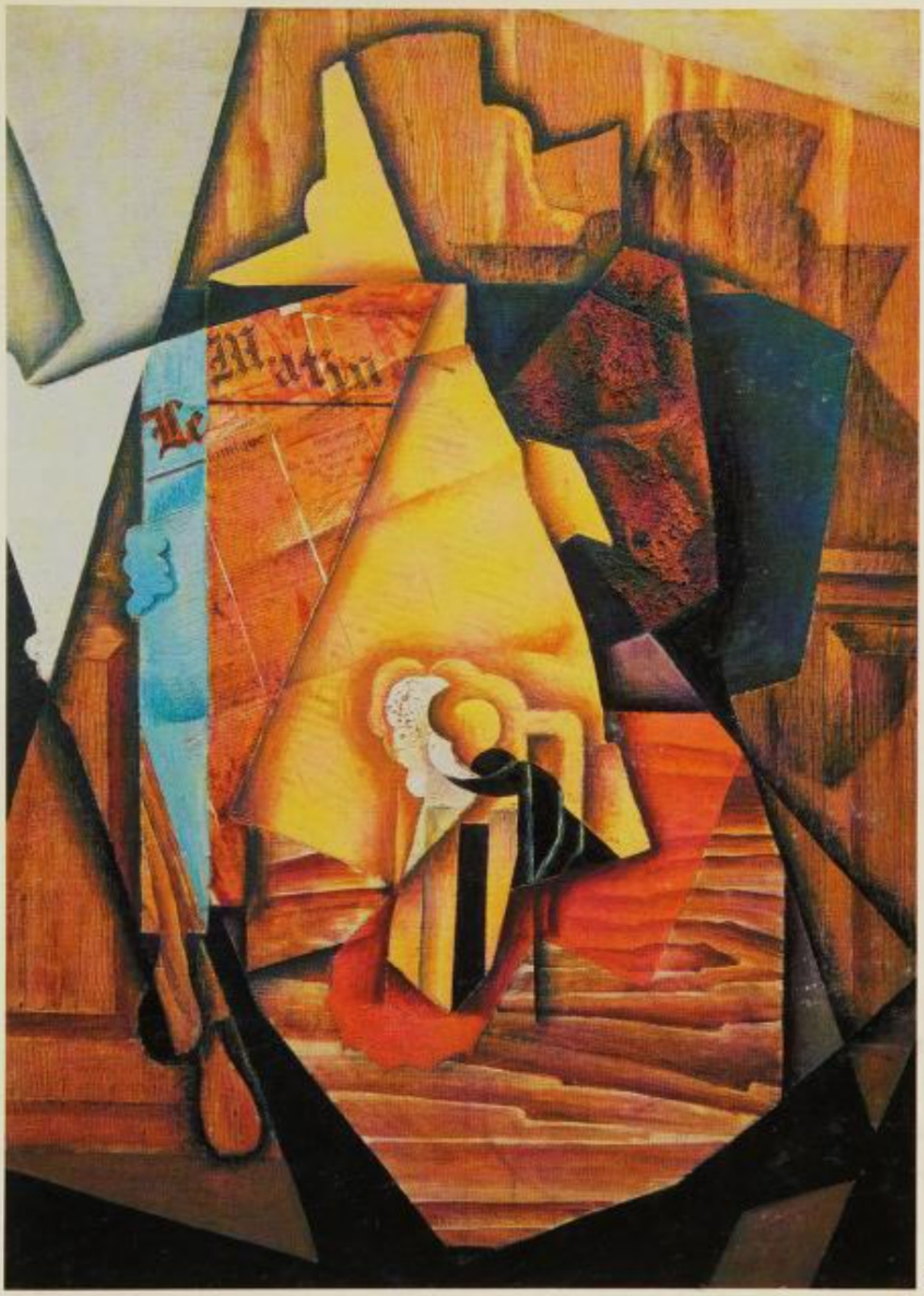

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58 Juan Gris. *Breakfast*. 1914. Cut and pasted paper, crayon, and oil over canvas, 31⅞ × 23½". Collection, The Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest

59 Juan Gris. *The Man at the Café*. 1914. Oil and *papier collé* on canvas, 39 × 28⅜". Private collection

60 Juan Gris. *The Newspaper (Cup, Glasses and Bottle)*. 1914. Oil, *papier collé*, and pencil on canvas, 21½ × 18". Courtesy Judith Rothschild

allowed one element to dominate another. Gris's darkly atmospheric works contrast strikingly with the openness of Braque's collages. Where Braque's collages make effective use of bare areas of paper, Gris's collages leave little of the surface untouched. Such are the features of *The Man at the Café*, a collage that, on the surface at least, deals with the same basic themes developed by Picasso and Braque. In this collage, Gris succeeded in turning a few simple elements—the newspaper headline touching on the subject of art forgeries, the man in the café, defined by a few physical attributes—into a work of great authority and compelling beauty.

By contrast Henri Laurens, also working in Paris at the time, was more fundamentally conservative in his use of collage, but in several instances, most notably in his portrait of Josephine Baker of 1915 (pl. 62), he added an element

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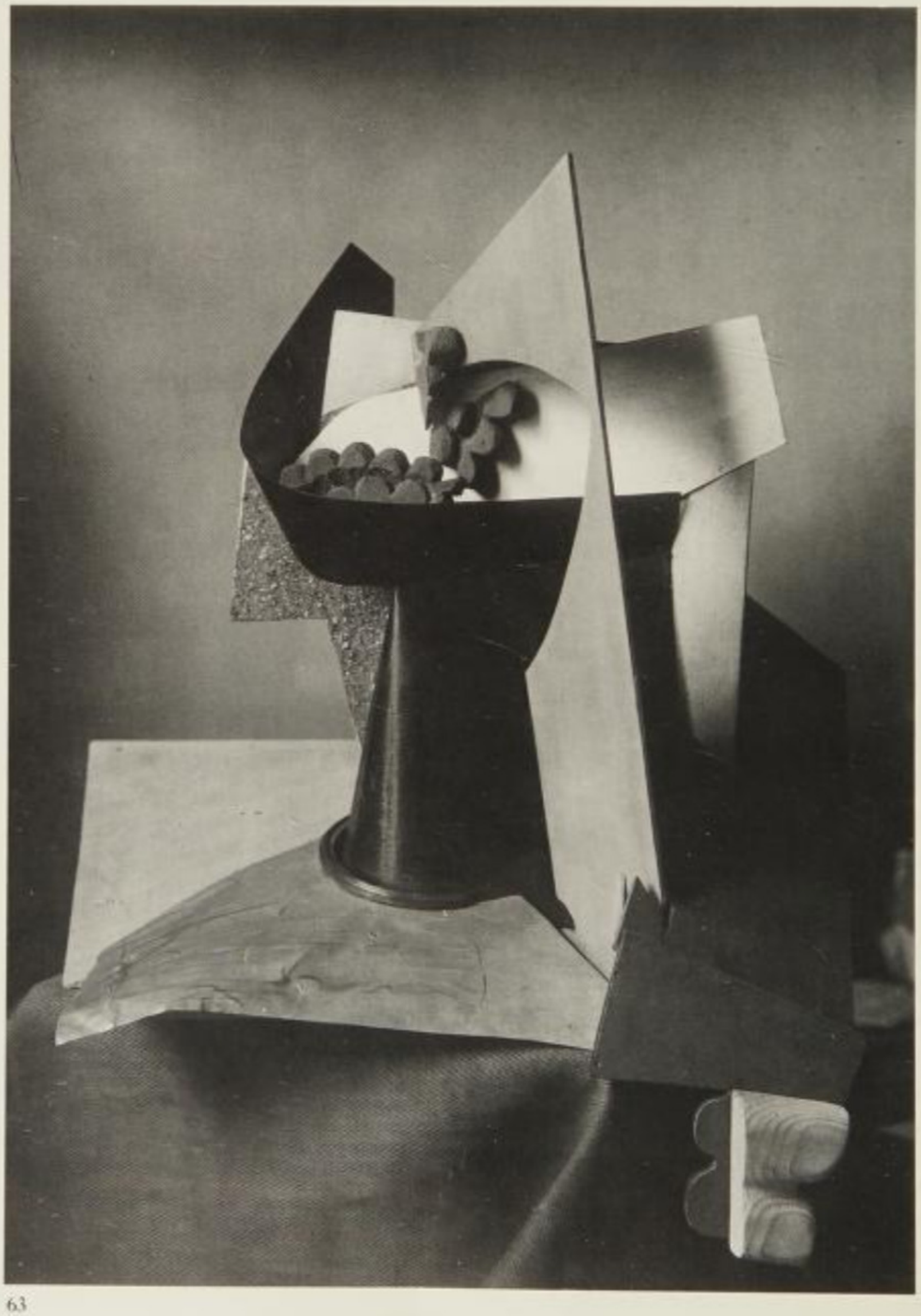
61

61 Henri Laurens. *Bottle and Newspaper.* 1916. Pasted paper, charcoal, and gouache on cardboard, 23⅝ × 15¾". Private collection, Switzerland

62 Henri Laurens. *Josephine Baker.* 1915. Collage and pencil, 8¾ × 11". Musée National d'Art Moderne, Centre Georges Pompidou, Paris

63 Henri Laurens. *Dish with Grapes.* 1916–18. Painted wood and sheet metal, 25½ × 24½ × 18". Private collection



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of movement that differs dramatically from the sense of movement or flux created by the overlapping planes in Picasso's and Braque's *papiers collés*. In this amusing collage, the dancer is constructed from a series of abstract shapes, her form splayed across the sheet of paper in a manner that wittily suggests a figure in motion. Although Laurens produced fewer collages than Braque, Picasso, or Gris, he created a number of collages that fit within the classic canon of Cubism. Inspired by Braque, these collages are composed of a few simple elements and make use of such typical Cubist themes as bottles, newspaper, and a fragment of lettering (pl. 61). The simple planes of these and other collages of the time are related to a sequence of notable constructions Laurens made that are based on some of the ideas first advanced by Braque and Picasso (pl. 63).

Sonia Terk emigrated from the Ukraine to Paris around 1905 and married Robert Delaunay in 1910. Shortly after the birth of their son in 1911 she began to cover the books in their home with elements of collage. She embellished the original edition of Blaise Cendrars's poem *Les Pâques* with collage in January 1913 (pl. 65), using fragments of colored paper more abstract in design than anything that had been done at the time. They anticipate the abstract collages that Jean Arp produced several years later and prefigure the nonobjective book collages that the Russian artist Olga Rozanova and her collaborator husband, the poet Aleksei Kruchenykh, made in 1916 (see pls. 115–17). After employing collage in book, publicity—for instance, in such works as *Zenith Clock Poster*, 1913–14 (pl. 66), used in a campaign to sell Zenith watches—stage, and costume design, Delaunay abandoned the medium in 1914 because it no longer complemented the way in which she and her husband viewed their paintings. However, in 1923 she returned to it again, using cardboard cutouts in her costume designs for Tristan Tzara's Dada production *Le coeur à gaz* (pl. 64). In the brief period in which she worked in collage, Delaunay produced some admirable examples, striking out in bold new directions that the Cubist pioneers had not envisioned. In her lively use of color and in her unrestrained play of shape she also anticipated the collages of Henri Matisse and the American postwar artist Ellsworth Kelly.

While the Cubism of Picasso and Braque revolutionized French painting, *papier collé* found few followers there. Few examples of collage exist by Fernand Léger; those that he made were prompted by his service during World War I on the Argonne front, where, due to a severe shortage of materials, he was forced to use ammunition boxes, on which he pasted cut and torn papers. Jean Metzinger, Louis Marcoussis, Roger de La Fresnaye, and other lesser Cubists produced the occasional collage (pl. 67), but these are exceptions in the oeuvres of these artists. Nor did Picasso's and Braque's work in relief revolutionize sculpture in France as it did elsewhere in Europe. Two Ukrainian émigrés to Paris, however, Alexander Archipenko and Vladimir Baranoff-Rossiné, were influenced by the Cubists and made significant advances in that field. Archipenko was particularly innovative, introducing open and closed forms, combining transparent and opaque surfaces, assembling numerous materials, and polychroming his forms. *Woman in Front of a Mirror*, 1914, now lost (pl. 68), is a manifestation of the Cubist fascination for assembling pictorial elements into a complex construction. The figure of the woman seated in front of her dressing table, while recognizable, is broken down into a series of separate parts, each of

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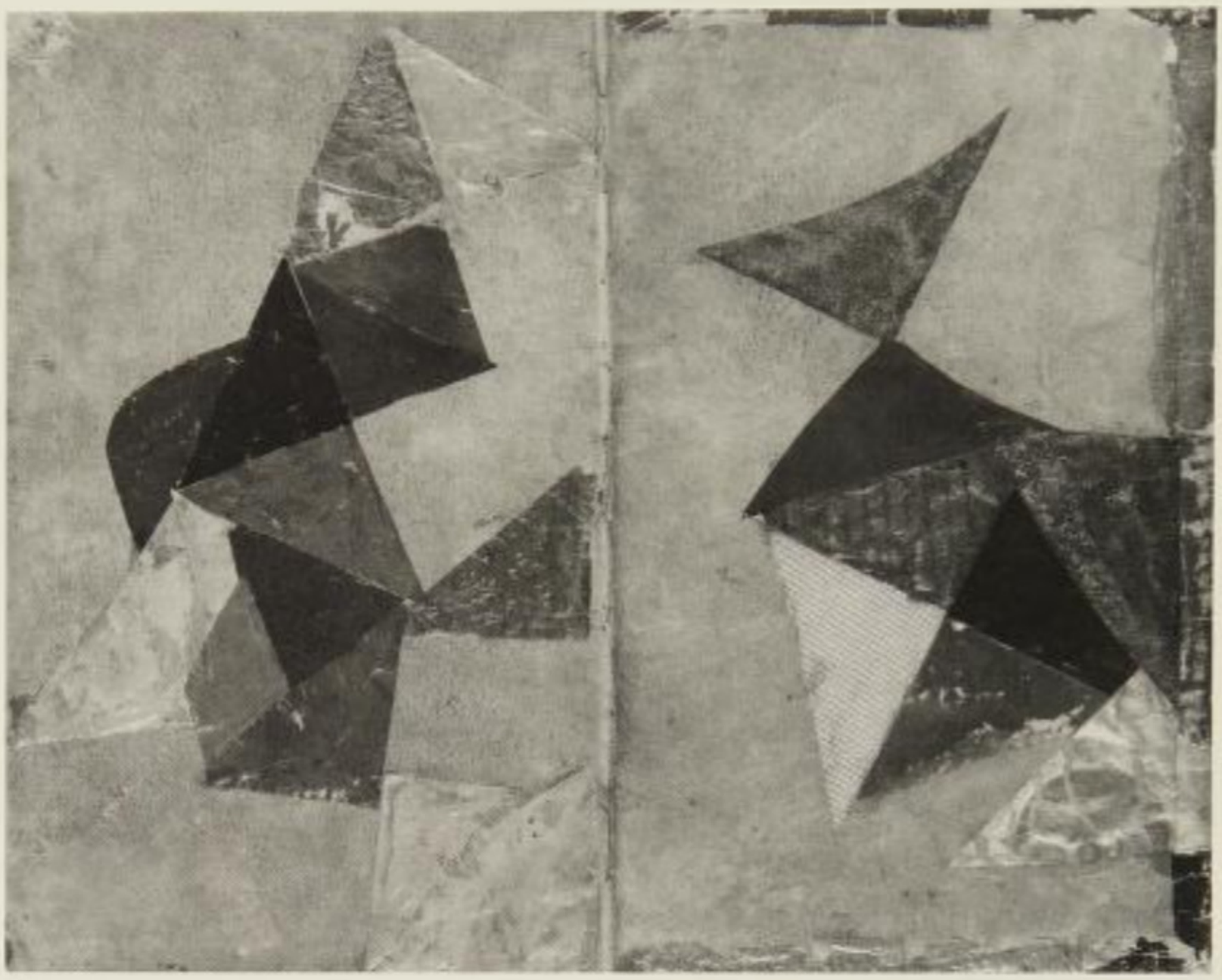
64 Sonia and Robert Delaunay in costumes by Sonia Delaunay for Tristan Tzara's play *Le coeur à gaz*, revived for the Soirée du Coeur à Barbe at Théâtre Michel, July 6–7, 1923



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65 Sonia Delaunay. *For Blaise Cendrars: Les Pâques*. 1913. Leather binding, boards, and endpapers embellished with cut and pasted papers. Musée National d'Art Moderne, Centre Georges Pompidou, Paris

66

66 Sonia Delaunay. *Zenith Clock Poster*. 1913–14. Cut and pasted paper, 26 × 32⅛". Musée National d'Art Moderne, Centre Georges Pompidou, Paris

which is defined by its structure as a volume or a flat plane, by its color and surface texture, and by its materials. Like Gris, Archipenko employed glass and mirror to enhance the ambiguity of the figure in an attempt to mediate between physical reality and abstract form. Of his work the artist noted:

> When in 1912 I utilized various materials in sculpture for the first time, it was because certain plastic forms, which cried out for realization within my conception, could not be realized with the materials theretofore used for sculpture. And quite naturally I was obliged to find new techniques for these new materials. On the basis of my experience I can say that it is the new formal style that calls for new materials and not, vice versa, the new materials that create new styles. Their use is the product, not the goal.[14]

Although Archipenko dates the beginning of his *Médrano* series to 1912, the first documented date for *Médrano I* is the winter of 1913–14.[15] Inspired by the female jugglers at the Cirque Médrano, Archipenko constructed a series of figures (the first has been destroyed) in glass, wood, metal, and wire in which he introduced the concept of juxtaposing two- and three-dimensional forms, in a manner that reinterprets and reinforces Picasso's and Braque's discoveries in that area (pl. 69). *Médrano II* (pl. 70), assembled from tin, wood, glass, and oilcloth, is a striking contrast of solids and voids, planar structures and volumetric forms. Archipenko used the term *sculpto-peinture* to describe his new work. The term is relevant to the period in which he was working, when, like Picasso, Braque, Tatlin, and the Italian Futurist Umberto Boccioni, he favored the new technique of assembled and constructed sculpture as a viable alternative to the traditional methods of carving and modeling. Although Archipenko was based in Paris, he remained in close contact with artists in Russia and was fully aware of developments there. His works of this period reflect his own particular interest in the Russian icon as well as in Cubist construction. Using polychrome color, which recalls the icon, and a planar structure, he created a form of sculpture that mediated between painting and sculpture, such as *The Bather*, 1915 (pl. 71).

Archipenko followed Cubist concepts in his choice of a subject, in his decision to use unconventional and commonplace materials, and in his play on two- and three-dimensional illusionism. Like Archipenko, Baranoff-Rossiné immigrated to Paris from the Ukraine and became affiliated with the Cubists. He produced a number of assemblages from old materials, one of which, *Symphony Number 2*, exhibited at the 1914 "Salon des Indépendants," elicited outraged criticism as "paradoxical assemblages of zinc painted up in motley and gaudy colors, gutter pipes serving as support for strange pepper mills, small discs in blue, cream or Turkey red run through with unexpected coil springs and steel rods."[16] For all the rage this work and *Symphony Number 1* (pl. 72), which preceded the 1914 "Salon des Indépendants," provoked in contemporary critics, these assemblages of found materials demonstrate a now-classic harmony in their juxtaposition of interlocking colored planes. Composed of wood, cardboard, and crushed eggshells, *Symphony Number 1* is only one of three mixed-medium constructions the artist produced in his lifetime. Although it is nonrepresentational in its configuration, the artist claimed that it was "inspired by nature,"[17] a declaration that is supported by similar statements made by many twentieth-century artists working in the area of abstract art.

67 Jean Metzinger. *At the Cycle-Race Track.* ca. 1914. Oil and collage on canvas, 51⅜ × 38¼". The Solomon R. Guggenheim Foundation, New York, Peggy Guggenheim Collection, Venice

68 Alexander Archipenko. *Woman in Front of a Mirror.* 1914. Torso and head of wood and metal, paint, and mirror, height 84". Destroyed

69 Alexander Archipenko. *Médrano I.* 1912 [ca. 1913–14]. Construction, wood, glass, and metal wire, painted, height 38". Destroyed

70 Alexander Archipenko. *Médrano II.* ca. 1913–14. Painted tin, wood, glass, and painted oilcloth, 49⅞ × 20¼ × 12½". Solomon R. Guggenheim Museum, New York

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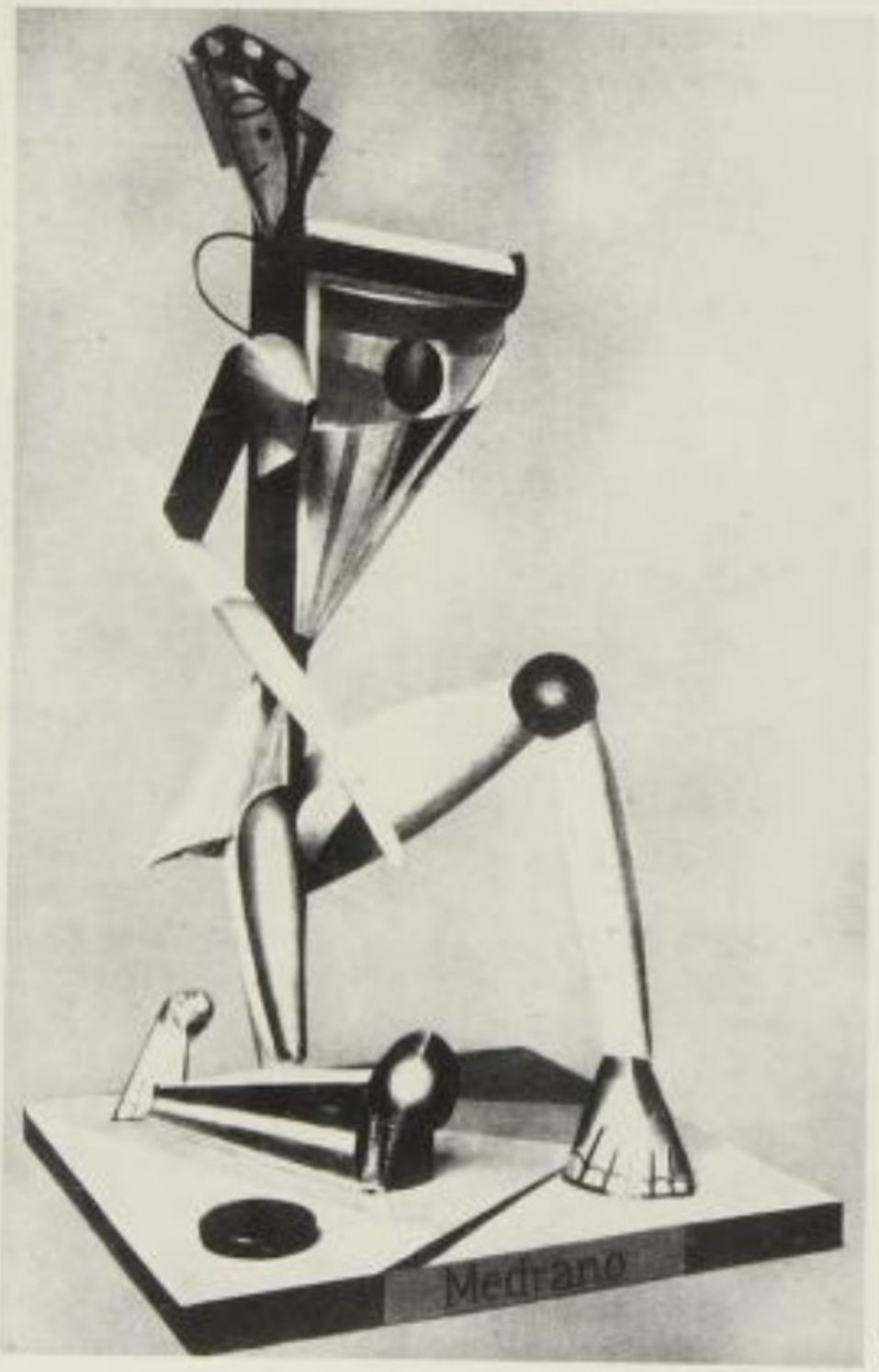

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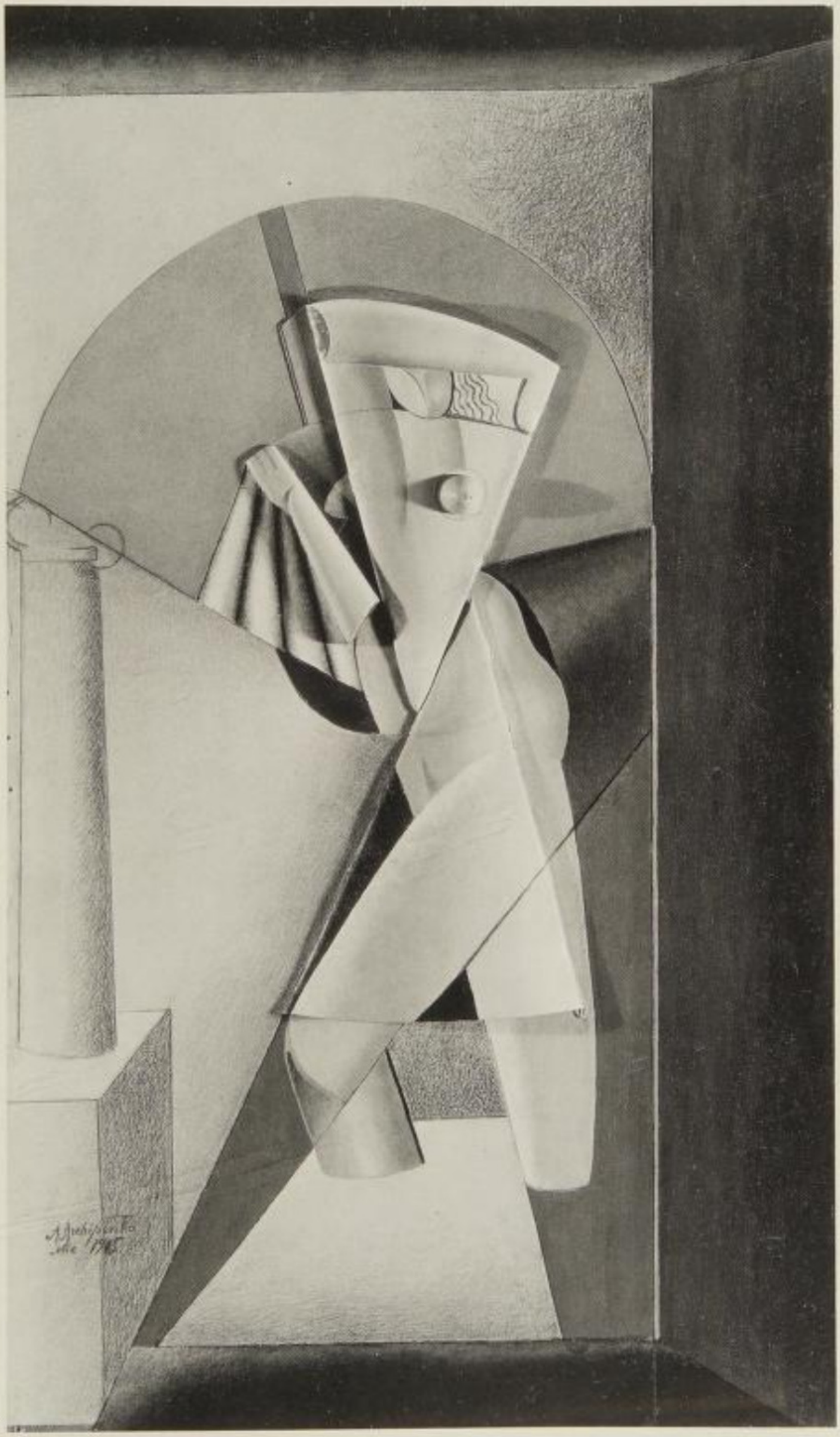

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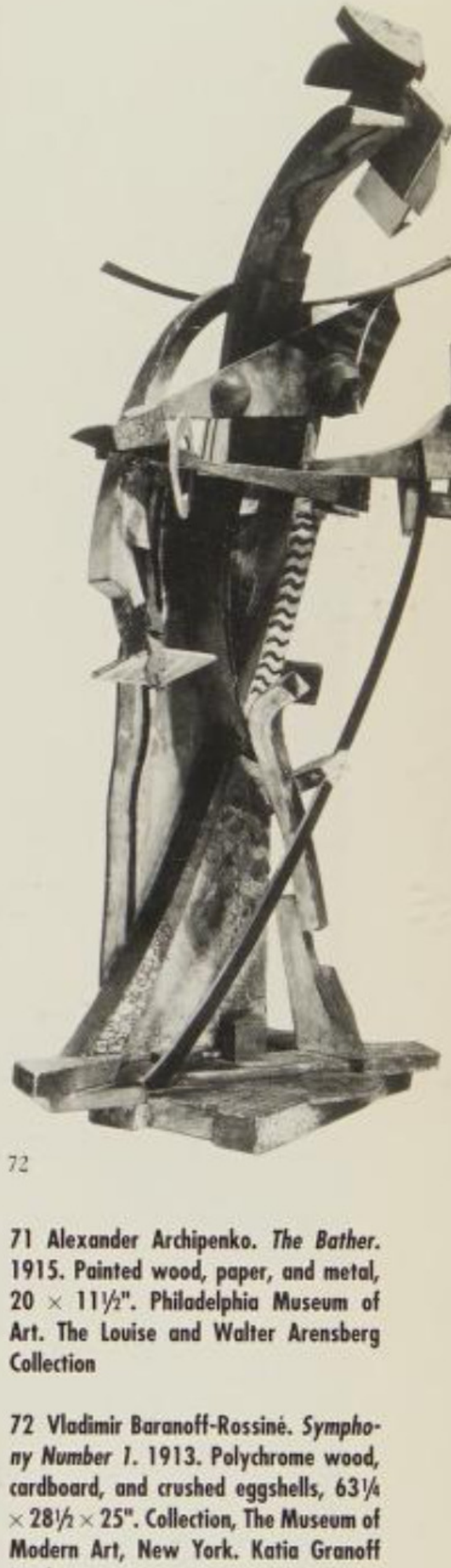

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71 Alexander Archipenko. *The Bather.* 1915. Painted wood, paper, and metal, 20 × 11½". Philadelphia Museum of Art. The Louise and Walter Arensberg Collection

72 Vladimir Baranoff-Rossiné. *Symphony Number 1.* 1913. Polychrome wood, cardboard, and crushed eggshells, 63¼ × 28½ × 25". Collection, The Museum of Modern Art, New York. Katia Granoff Fund

CHAPTER 2

Futurism

In Italy in the winter of 1909 the Futurist movement was launched with great fanfare by the poet and critic Filippo Tommaso Marinetti. The term was first used by Marinetti the previous autumn to lend credence to avant-garde ideas in poetry. While Marinetti had given some thought to such terms as *dynamism* and *electricism*, he realized that *futurism* would have much greater impact on the audience he was trying to reach. He announced the new movement to the world on the front page of the respected French newspaper *Le Figaro* on February 20, 1909.

In that initial proclamation, which he called *Manifeste du futurisme* (Futurist manifesto), Marinetti professed "the love of danger, the habit of energy and boldness" and extolled the virtues of a new beauty, "the beauty of speed." He wrote: "A racing motor-car, the frame adorned with great pipes, like snakes with explosive breath . . . a roaring motor-car, which looks as though running on shrapnel, is more beautiful than the Victory of Samothrace." In other passages he became even more vehement. Marinetti envisioned nothing less than a new world order in which the distinction between artist and society would be eroded. He exhorted his colleagues to become actively involved in overthrowing the entrenched bureaucracy, stating:

> 7. There is no more beauty except in strife. No masterpiece without aggressiveness. Poetry must be a violent onslaught upon the unknown forces, to command them to bow before man. . . .
> 9. We wish to glorify War—the only health giver of the world—militarism, patriotism, the destructive arm of the Anarchist, the beautiful ideas that kill, the contempt for woman.
> 10. We wish to destroy the museums, the libraries, to fight against moralism, feminism and all opportunistic and utilitarian meannesses.
> 11. We shall sing of the great crowds in the excitement of labour, pleasure and rebellion; . . . of the nocturnal vibration of arsenals and workshops beneath their violent electric moons; . . . of factories suspended from the clouds by their strings of smoke; . . . of broad-chested locomotives prancing on the rails, like huge steel horses bridled with long tubes; and of the gliding flight of aeroplanes, the sound of whose screw is like the flapping of flags and the applause of an enthusiastic crowd.[1]

Although launched as a literary movement, Futurism captured the imagination of the Italian painter and sculptor Umberto Boccioni, who met with Marinetti and suggested that the group be enlarged to include painters. Marinetti agreed to this proposal, and Boccioni and his friends Carlo Carrà and Luigi Russolo drew up their own manifesto, together with Aroldo Bonzagni and Romolo Romani. Boccioni also persuaded his close friend Gino Severini, who was living in Paris, to join the group.

The *Manifesto dei pittori futuristi* (Manifesto of the futurist painters) was "officially" published on February 11, 1910. The pamphlet, signed by Carrà,

73 Carlo Carrà. *Patriotic Celebration (Free-Word Painting).* 1914. Pasted papers and newsprint on cloth, mounted on wood, 15¼ × 12". Private collection, Italy

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RUMORI
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Boccioni, Russolo, Severini, and Giacomo Balla, teacher of both Boccioni and Severini, marked the beginning of the Futurist movement in painting. (The manifesto proved too controversial for Bonzagni and Romani, and they withdrew from the movement.) The declaration was read before a vocal and skeptical audience from the stage of the Teatro Politeama Chiarella in Turin on March 8, 1910. Beneath the combative nature of the Futurist manifestos and the many negative aspects of their declarations, chief among them an affirmation of war, a contempt for women, and the destruction of museums and libraries, lay a fundamental protest against the old order in art and society, which led them to search for a new means of expression in their art. Their achievement was to revolutionize painting and sculpture in Italy in the years before World War I as Cubism had done in France.

Before 1911, however, Futurist painting was a philosophical concept rather than a style of painting. The February proclamation identifies what the painters rejected of the past but only hints at the future. Among their objectives was an end to "the cult of the past" and all forms of imitation; exaltation of "every form of originality, even if foolhardy, even if extremely violent"; and a rebellion "against the tyranny of the words 'harmony' and 'good taste.'" Their statement concludes with the wish to "sweep out of the mental field of art all themes and subjects already exploited and to render and magnify the life of today, incessantly and tumultuously transformed by science triumphant. Let the dead be buried in the deepest bowels of the earth! Let the future's threshold be swept clean of mummies! Make way for the young, the violent, the headstrong!"[2]

With the publication of the second manifesto, *La pittura futurista: Manifesto tecnico* (Futurist painting: Technical manifesto) on April 11, 1910, the five painters affirmed their commitment to Divisionism, the Neo-Impressionist practice of positioning side by side on the canvas small strokes of color, which would be fused as the viewer looks at it, and proclaimed:

> 1. That congenital complementarity is an absolute necessity in painting, like free verse in poetry and polyphony in music
> 2. That the dynamism universal in all things be rendered as the sensation of that dynamism
> 3. That in interpreting Nature one needs sincerity and a virgin approach
> 4. That motion and light destroy the material nature and look of solid bodies.[3]

In pursuing their concept of dynamism, the Futurists became absorbed in the dynamics of speed, motion, transparency, and repetition. Inventions in science and experiments in photography (the work of Eadweard Muybridge, pl. 75, is but one example of the impact of photography on their work) and the methodology of such Divisionist painters as Georges Seurat played a seminal role in the development of many of the Futurist painters. But while Severini and Balla were predisposed to Neo-Impressionism, as evidenced in Severini's collage *Dynamic Hieroglyphic of the Bal Tabarin*, 1912 (pl. 74), for instance, Boccioni and Carrà were incorporating elements of the Cubist aesthetic into their work. Boccioni's painting *States of Mind I: The Farewells* of 1911 clearly indicates the Cubist influence in the use of the painted number and in the faceting and fragmentation of forms (pl. 76). The painting is a complicated amalgamation of

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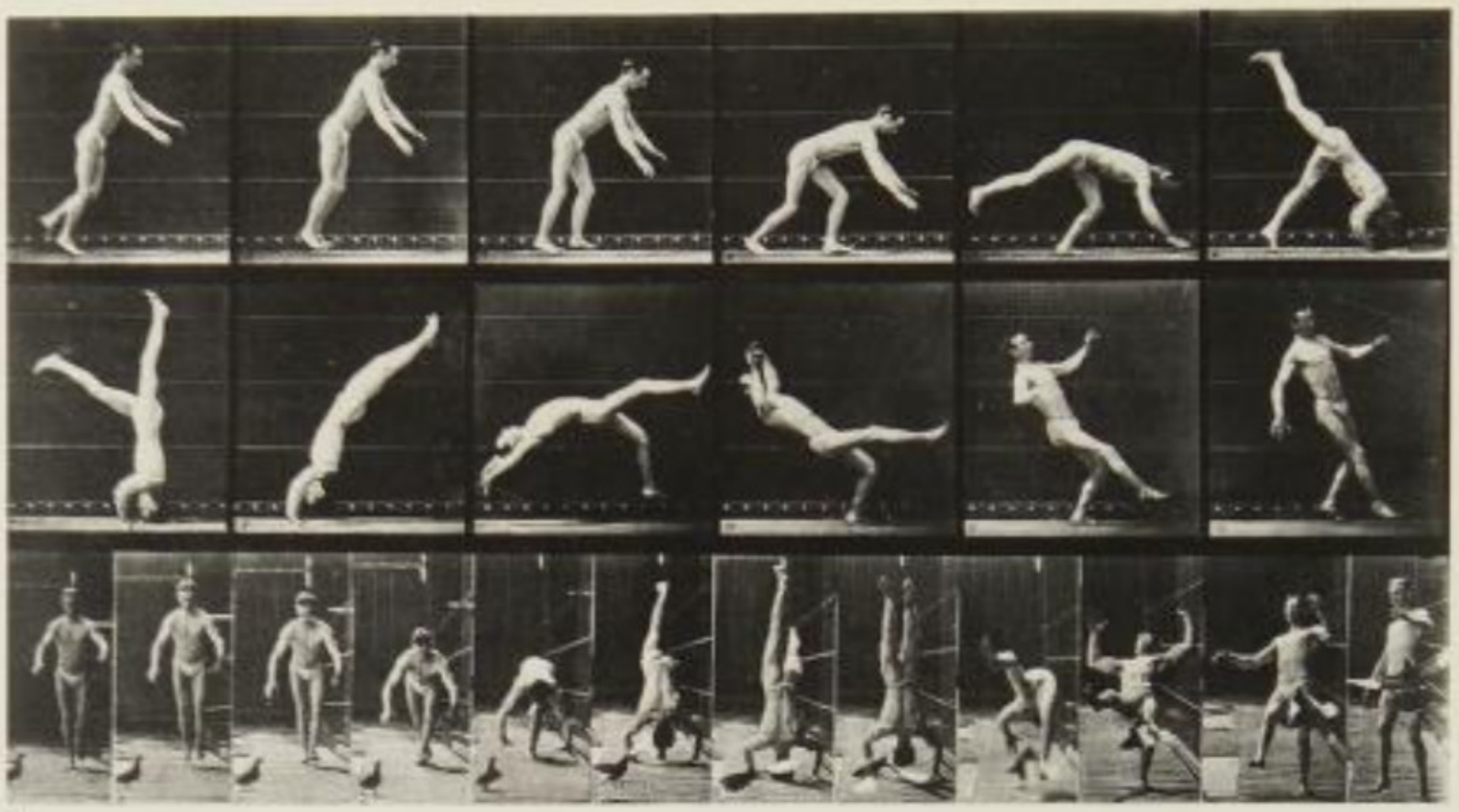
74 Gino Severini. *Dynamic Hieroglyphic of the Bal Tabarin.* 1912. Oil on canvas with sequins, 63⅜ × 61½". Collection, The Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest

75 Eadweard Muybridge. *Head-spring, a Flying Pigeon Interfering, June 26, 1885.* 1885. Modern print from the original master negative, negative: 2⅛ × 3⅜". International Museum of Photography at George Eastman House, Rochester, N.Y.

76 Umberto Boccioni. *States of Mind I: The Farewells.* 1911. Oil on canvas, 27¾ × 37⅜". Collection, The Museum of Modern Art, New York. Gift of Nelson A. Rockefeller



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different stylistic tendencies, among them Neo-Impressionist Divisionism and Futurist dynamism. Divisionism influenced the Futurist way of painting color. Dynamism is the Futurist response to the speed of the new industrial society. The painting also plays flatness against volume in a manner unique to Boccioni and quite different from anything developed by Picasso and Braque. In this painting, Boccioni built his imagery around a vortex at the center of the canvas so that much of the activity ricochets off the numerals 6943. The energy and speed of the lines of force in the painting create the sense of an image in perpetual motion. This sense of motion and the volume of his figures became the underlying concept for his masterful sculpture *Unique Forms of Continuity in Space*, 1913 (pl. 77).

In 1912 Boccioni issued his *Manifesto tecnico della scultura futurista* (Technical manifesto of futurist sculpture), dated April 11, in which he declared: "We must destroy the so-called nobility, wholly literary and traditional, of marble and bronze; and we must firmly deny the law that a sculptural ensemble must be made exclusively from one single material. The sculptor may use twenty or more different materials if he likes . . . provided that the plastic emotion requires it: . . . glass, wood, cardboard, iron, cement, hair, leather, cloth, mirrors, electric light, etc."[4] Boccioni's experiments in sculpture around this time led him to produce a number of constructions (which are no longer extant). One, *Fusion of a Head and a Window* (pl. 78), was dated 1911 by the artist, but since he was preoccupied with developing his theories on the *States of Mind* it is considered unlikely that it could date to this year. Moreover, because the artist was influenced by the Cubists, it is doubtful that his constructions could antedate Picasso's constructions of 1912.

78

77 Umberto Boccioni. *Unique Forms of Continuity in Space*. 1913, cast 1931. Bronze, 43⅞ × 34⅞ × 15¾". Collection, The Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest

78 Umberto Boccioni. *Fusion of a Head and a Window*. 1912. Destroyed

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79 Filippo Tommaso Marinetti and Francesco Cangiullo. *Miss Flic-Flic Chiap-Chiap, a Dynamic Assemblage of Objects.* 1914. Wood, oil, paper, and cloth on wood. Destroyed

80 Gino Severini. *Dancer with Movable Parts (Pull the String and Blow on the Parts).* 1915. Oil and montage, 23⅝ × 19¼". Courtesy Fondazione Magnani-Rocca, Parma, Italy

80

Although the sculpture was lost around 1917, photographs and studies for it exist.[5] The sculpture was realized from a number of materials, among them a glass eye, a woman's head with horsehair tresses, and a section of canvas with pieces of glass, which rested on the woman's head. In this important work, Boccioni appears to have capitalized on the issues that he raised in his manifesto, as he combined seemingly incongruous materials into a synthetic construction. Boccioni's fascination with Cubist forms and volumes ultimately led him to work in the third dimension and to create in sculptures like *Unique Forms of Continuity in Space* a volumetric equivalent for forms in motion, to which he gave the expression "plastic dynamism."

Several of the Futurists used collage in the belief that it was a way to express many of the ideas of the modern world. For them the concept of the modern world meant a rejection of the hierarchical values they had inherited and their total commitment to a new society with new values. In this respect their revolutionary ideas set a precedent for the Russian avant-garde. The Futurists celebrated a changing society by becoming involved in urban design and architecture for the masses. The dynamic of the modern city inspired them to incorporate commonplace materials into their work and to experiment with sound, light, and movement. Along with other Futurist artists, Marinetti exhibited a number of objects in April 1914 at the Galleria Sprovieri in Rome and at the Doré Gallery in London. One of the works shown was his *Self-Portrait* (pl. 81), a figure made of wood and a clothes brush with a kerchief around its neck. In collaboration with Francesco Cangiullo, he created a fanciful assemblage, *Miss Flic-Flic Chiap-Chiap, a Dynamic Assemblage of Objects*, a ballet dancer with a cigar holder for her legs and cigarettes for her neck (pl. 79). Balla used such unortho-

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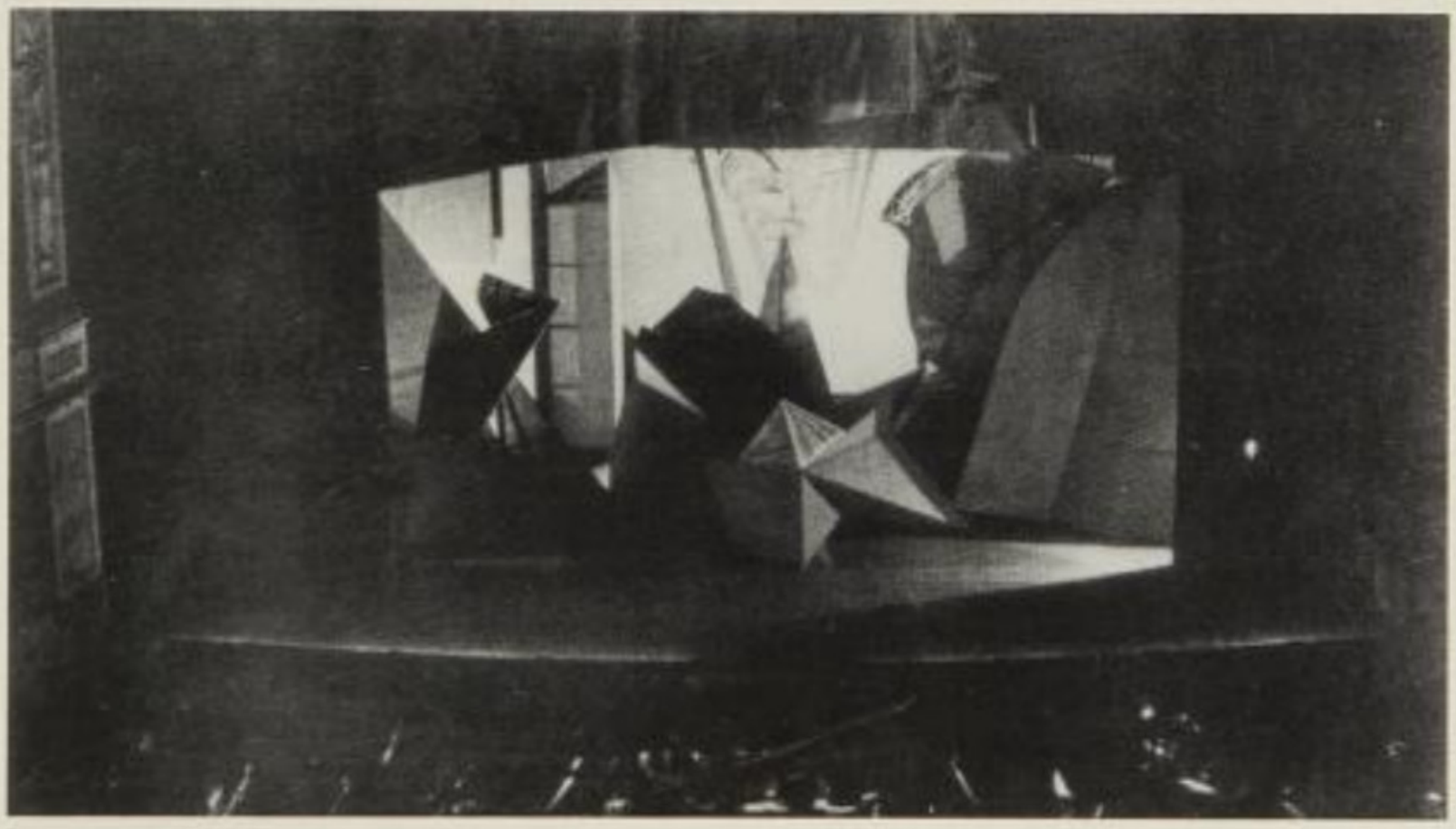

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81 Filippo Tommaso Marinetti. *Self-Portrait.* Before May 13, 1914. Wood, clothes brush, and kerchief. Whereabouts unknown

82 Fortunato Depero. *Motorumist Colored Plastic Complex (Colored Noise-making Plastic Complex Decomposing in Strips).* 1915. Kinetic assemblage, painted cardboard, wood, and tin. Destroyed

83 Giacomo Balla. Set for Igor Stravinsky's ballet *Fireworks,* presented by the Ballets Russes at the Teatro Costanzi in Rome, April 1917

84 Fortunato Depero. *Chinese Man.* Proposed costume design for Igor Stravinsky's ballet *Le chant du Rossignol.* ca. 1916–17. Colored cut and pasted paper, 18⅞ × 11 13/16". Private collection, Italy

dox materials as tin and foil, which not only bounced light off their surfaces but also made a sound reminiscent of city noise. Severini used equally unorthodox methods in his work, incorporating sequins into the dresses of his dancers and in one work, *Dancer with Movable Parts (Pull the String and Blow on the Parts),* 1915 (pl. 80), he attached strings to portions of the figure so that the spectator could make it move. Balla's and Fortunato Depero's constructions and stage and costume designs combined motion and unusual effects and were designed to appeal to all the senses, not just the eye (pls. 82–84). In many respects, Futurist collage and assemblage paralleled developments in Dada and anticipated important postwar developments in Europe and America, principally in the area of junk assemblage, kinetic sculpture, and Pop art.

Carrà produced a number of two- and three-dimensional works, among them the extraordinary collage *Patriotic Celebration (Free-Word Painting),* 1914 (pl. 73), which was reproduced in the newspaper *Lacerba* on August 1, a few days before Germany declared war on the Allies. Carrà's collage fans out from the center and uses language to describe the sounds of the street and the noises of a nation preparing to go to war. Another collage of the same period, *The Pursuit*

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85

85 Carlo Carrà. *The Pursuit.* 1914. Collage on cardboard, 15¼ × 26½". Private collection, Italy

86 Giacomo Balla. *Patriotic Demonstration.* 1915. Gouache and paper on paper, 28½ × 36¼". Private collection

86

87

87 Umberto Boccioni. *The Cavalry Charge*. 1914. Tempera, pasted papers, and newsprint on cardboard, 12⅞ × 19½". Riccardo Jucker Collection, Milan, on loan to the Pinacoteca di Brera, Milan

(pl. 85), which captures the dynamics of a galloping horse and its rider, is in all likelihood a homage to Marshall Joffre, who had won the Battle of the Marne in September 1914. Carrà included this collage in his publication *Guerrapittura* (Warpainting). Balla and Boccioni, too, created powerful wartime collages (pls. 86, 87). Boccioni's *The Cavalry Charge* depicts the frenzied activity of the battle. Like the collages of Carrà, *The Cavalry Charge* uses newsprint to evoke the immediacy of the moment. Balla's collage, *Patriotic Demonstration*, 1915, suggests the energy of wartime through the dynamic interaction of its color and form. Besides producing these and other works to celebrate the war, many of the Futurists volunteered for service.

The use of newsprint and lettering in the war collages was influenced by the Cubists and by Marinetti, who in his manifesto on literature entitled *Manifesto tecnico della letteratura futurista* (Manifesto of Futurist Literature), published in May 1912, proposed the concept of *parole in libertà* (free words) as a way of separating a word from its syntax. As had Apollinaire before him, Marinetti acclaimed the separation of the word from narration, rhyme, and punctuation. Words were organized like images in painting and became part of the formal and symbolic meaning of a work. Marinetti himself made several fascinating works, among them *Long Live France (Vive la France)*, 1914 (pl. 89), using language as both imagery and as a dynamic expression of war. In a more humorous vein, he created a stick figure self-portrait, exhibited in the spring of 1914 and also reproduced in *Sketch* (London) on May 13 of that year.

Of all the Futurists, Balla came closest to representing the force and momentum of society at its most abstract. Although many of the Futurists approached abstraction at times, few wished to relinquish their commitment to representation. The Futurists' love of the machine, of speed and velocity, of noise and sound, and their sense of anarchy led them to express in their work their highly political nature. It is this, above all, that separates their work from that of the Cubists, for in Cubism the Futurists rightly saw an art of formal order. It is also this aspect that ties them to their past, despite their protests to the contrary, for while the Futurists shared with the Cubists a willingness to destroy

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88 Umberto Boccioni. *Still Life: Glass and Siphon.* 1912. Collage, gouache, pen and ink, newspaper, and colored paper, 12⅛ × 8³⁄₁₆". Yale University Art Gallery, New Haven, Conn. Gift of Collection Société Anonyme

89 Filippo Tommaso Marinetti. *Long Live France (Vive la France).* 1914. Brush and ink, crayon, and cut and pasted printed paper and paper, 12⅛ × 12¾". Collection, The Museum of Modern Art, New York. Gift of the Benjamin and Frances Beneson Foundation

tradition and looked to the life of the street and the café for their subject matter (pls. 88, 90, 91), their art remains more conventional than that of the Cubists—still tied to their history and to traditional representation. If the Cubists were committed to formal development to the virtual exclusion of all else, it served them well, for it enabled them to push their art to greater aesthetic heights than any other group at that point in time. The equilibrium that the Cubists achieved between the presentation of new forms and their reconciliation with the picture plane during the years when they worked with *papier collé* was an extraordinary achievement; it was in the testing of the limits of these two forces that a new synthesis of representation and abstraction was accomplished. Because the Futurists veered away from a genuine commitment to testing the boundaries of representation using the vehicle of abstraction, they remained tied to the very conventions they wished to destroy.

While the Futurist movement was short-lived, as many of its participants died during the war, it effectively altered the course of early-twentieth-century Italian art and was of vital importance to the art of prerevolutionary Russia. The Futurist movement was anarchist in intent and romantic and pessimistic in nature. It fell in love with the war, seeing in it a catharsis that would set the stage for the new and better world of the future. It was naive and sentimental as well as conservative and oppressive in its views of politics and women, but in many other areas it jettisoned tradition in favor of the new and the unpredictable. It is perhaps in the area of collage and assemblage, rather than in painting per se, that Futurism was at its most innovative.

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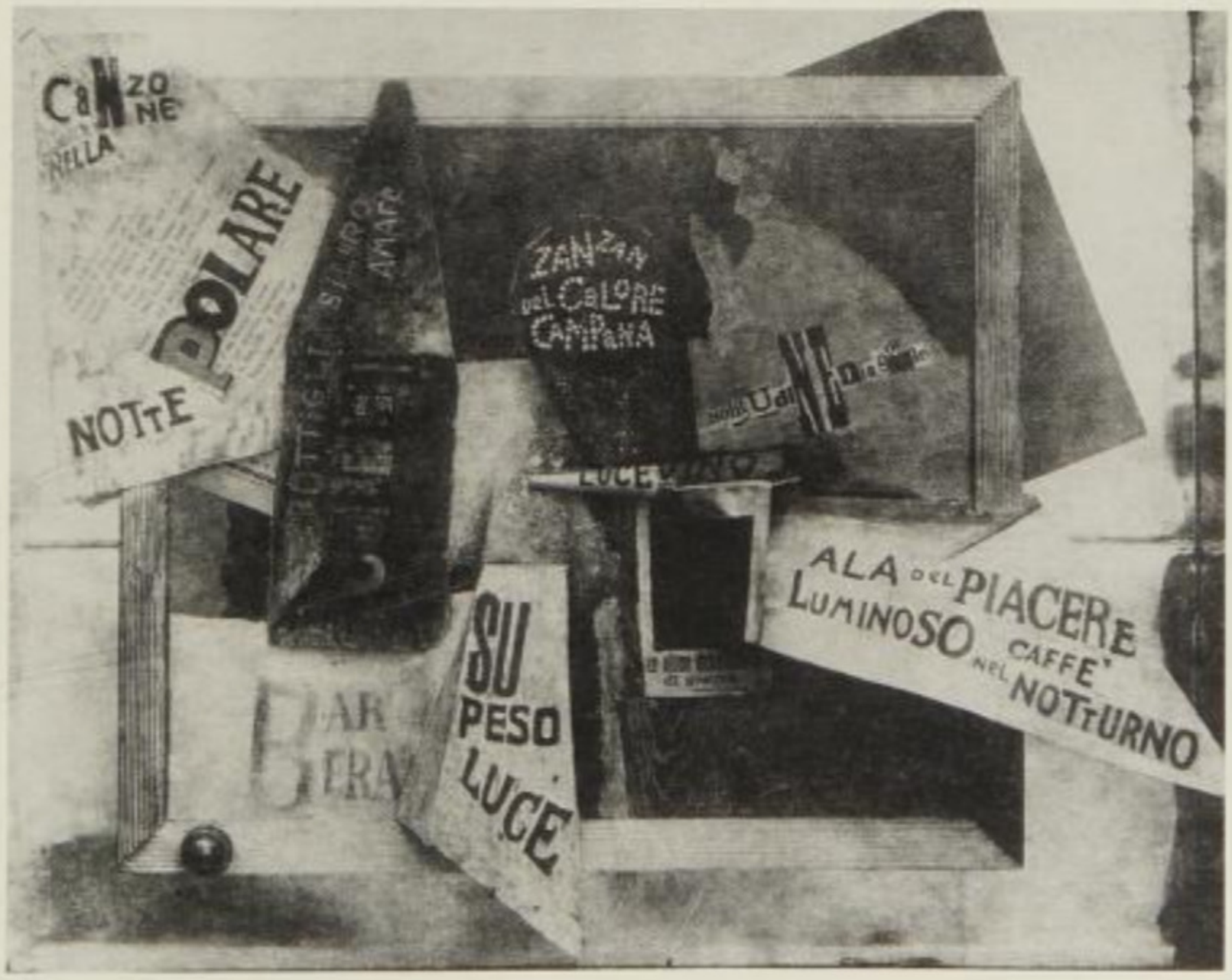
90 Gino Severini. *Still Life with Cherries.* 1913. Pasted papers, newsprint, oil on canvas, 19½ × 26½". Private collection

91 Carlo Carrà. *Noises of the Night Café.* 1914. Oil and collage on cardboard, 11 13/16 × 15¾". Whereabouts unknown



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CHAPTER 3

The Russian Avant-Garde

The artists and writers who formed the nucleus of the Russian avant-garde in the first decade of this century were situated at a momentous crossroads in their history. Faced with tumultuous political upheaval at home, they chose to stay rather than leave the motherland and actively engaged in the new social and economic order. It was in this milieu of revolutionary political action that they began to seek new modes of expression, looking to folk art and icons for inspiration. In tandem with this fast-growing sense of national identity, contacts with Western Europe were eagerly sought. Avant-garde circles in Moscow avidly followed the latest changes in art and were fully cognizant of the evolving forces of modernism that were changing the face of painting and sculpture, especially in France. A series of separate movements and splinter groups developed in rapid succession; they were occasioned by one or more developments in Western Europe. Between 1910 and 1914 Moscow and Petrograd (renamed Leningrad in 1924) became international in outlook, centers for a series of now-historic exhibitions.

The first Golden Fleece exhibition in Moscow in 1908 included Mikhail Larionov and his brilliant student Natalia Goncharova; they showed together with such major French artists as Vincent van Gogh, Paul Gauguin, Paul Cézanne, Henri Matisse, and Georges Braque. Movements like the Golden Fleece and Jack of Diamonds (Jack symbolized youth; diamonds, beautiful youth), the latter founded in 1910, brought the Russians into increasing contact with one another and offered them an unusual opportunity to show their work within the context of the most advanced French art. The introduction of the important journal *Apollon* in October 1909 and the substantial collections of Sergei I. Shchukin and Ivan A. Morosov were only several of the sources that brought the latest developments to Moscow shortly after they first appeared. At the end of 1910, Shchukin had acquired two major paintings by Matisse, *La Danse* and *La Musique*, both of 1910. Matisse and the Fauves, Cézanne, Picasso, Gauguin, and the Nabis were among the most influential French painters in Moscow at the time.

In 1912, Larionov, Goncharova, Kasimir Malevich, and Vladimir Tatlin exhibited together in Moscow under the group name Donkey's Tail. They took their name from a variation of the game, played by several French painters, that consisted of placing a donkey with a paintbrush tied to its tail in front of a blank canvas.[1] Larionov, who had read about this incident, suggested the name as a form of rebellion against the prevailing mores of the time. As art historian Camilla Gray notes, the group was the first to declare its independence from Western Europe. For their first exhibition, they contributed Neo-Primitivist

92 Kasimir Malevich. *Lady at the Advertising Column.* 1914. Oil on canvas with pasted papers and lace, 28 × 25¼". Stedelijk Museum, Amsterdam

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93 Natalia Goncharova. *Dancing Peasants*. 1910. Oil on canvas, 36 × 56¾". Private collection

94 Kasimir Malevich. *Bather*. 1911. Charcoal and gouache on paper, 41⅜ × 27¼". Stedelijk Museum, Amsterdam

94

genre paintings. Peasant themes, folk art, and Russian woodcuts, or *lubok*, were among the idioms these artists seriously explored in their work. The newly elevated status of the peasant in Russia is particularly evident in the paintings of Goncharova and Malevich. Goncharova's *Dancing Peasants*, 1910 (pl. 93), exemplifies the artist's desire to portray native themes in a direct and expressive manner. Her figures, starkly silhouetted in simple outline complemented by bold color, relate to the work of the contemporaneous Munich-based Blaue Reiter group.

Malevich's paintings of 1911–12 are largely indebted to the Neo-Primitivist paintings of Goncharova. But while Malevich devoted himself to Russian genre themes, he also painted traditional Western subjects, such as the nude female figure. Matisse's influence is evident in Malevich's *Bather*, 1911 (pl. 94), and it is also tempting to see Braque's primal *Large Nude* in the crudely delineated forms of the Russian artist's figure (see pl. 16). Braque's *Large Nude* was, in fact, exhibited in Moscow in 1909, in an exhibition sponsored by the Golden Fleece group. If *Bather* adheres more closely to Matisse by virtue of the ultimate flatness of the figure as it conforms to the picture plane, there is in *Bather* a resemblance to Braque's *Large Nude*, especially in the distortion of the figure. (Braque's *Large Nude* reflects, as we have seen, the influence of both Picasso and Cézanne; the latter is an artist whom Malevich greatly admired.) Malevich's use of color, however, reflects Matisse's Fauve palette, and it also acknowledges native Russian color. *Bather* is a classic example of a work in which multiple traditions appear to be converging in a single canvas, and, as such, is characteristic of the art of the period.

The year 1912 marks the apex of the influence of Russian folk art in Malevich's work and the beginning of his acceptance of the Cubo-Futurist aesthetic. While his theme, the peasant, remained the same, the figure underwent a dramatic transformation. It became subject to the aesthetic of the machine age. References to naturalism are vestigial and emphasis is placed on form as volume, on the intersection of straight lines and curves, and on movement, all of which culminated in his painting *The Knifegrinder: Principle of Glittering*, 1912–13 (pl. 95), as perfect a synthesis of Cubism and Futurism as Marcel Duchamp's sensational painting *Nude Descending a Staircase, No. 2* of 1912 (see pl. 185).

The Cubo-Futurist movement that developed in Russia and reached its height around 1912 was short-lived but became a significant force in Russian art. From Cubism the Russians evolved an art that emphasized the surface plane and the faceting and fragmentation of forms. From the Futurists the Russians adopted the notion of speed and intersecting lines of force. Between 1912 and 1913 Malevich produced a powerful group of paintings in the Cubo-Futurist mode. Among the most notable features of these canvases are the cubic volumes of the figures set in relatively shallow space. The tubular construction of these forms resembles that used by Fernand Léger; whether Malevich was indeed influenced by Léger is debatable, since Léger's work was not widely shown in Moscow at that time. It is conceivable that both painters arrived at this idiom independently, as both are developments of Cubism. Where Léger's figures follow the Cubist grid, however, Malevich's forms are indebted to the Futurists in the dynamic way in which they are articulated. *The Knifegrinder*, in particular, is a study in arrested motion. Unique to Malevich's paintings of this

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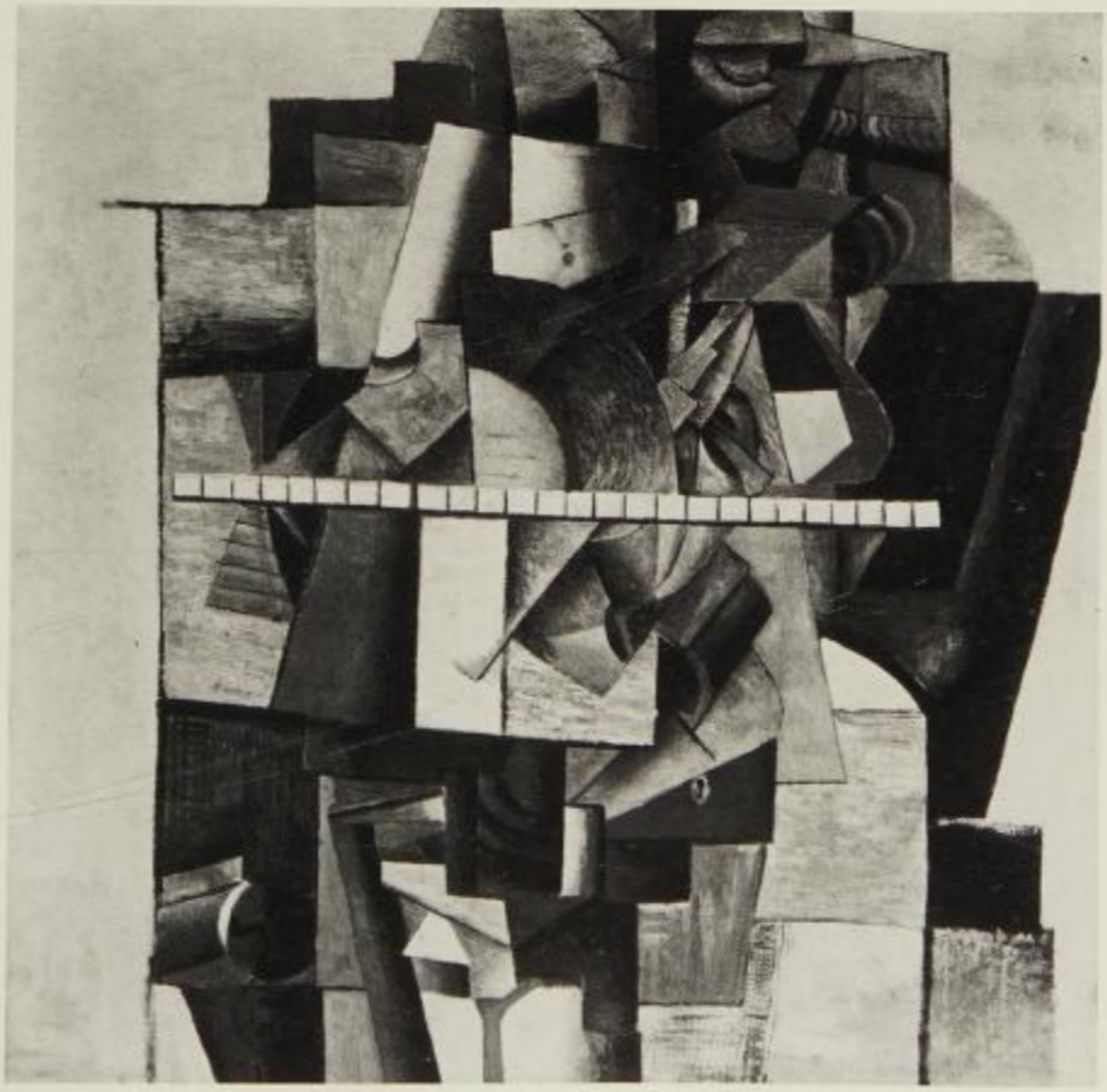
95 Kasimir Malevich. *The Knifegrinder: Principle of Glittering.* 1912–13. Oil on canvas, 31⅛ × 31⅛". Yale University Art Gallery, New Haven, Conn. Gift of Collection Société Anonyme

period are his subjects, Russian peasants at work in the field, which continue a theme begun earlier in his Neo-Primitivist genre paintings.

By 1913 Malevich had abandoned the Cubo-Futurist style and was working in a Synthetic Cubist manner. In an important work of that year, *Portrait of M. V. Matiushin* (pl. 96), Malevich composed his figure from a series of abstract shapes into which he integrated small, realistic elements. Subsequently, Malevich explored other aspects of Cubism, in particular, Cubist collage, to which he brought his own sense of architectural structure. In speaking of collage, Malevich acknowledged a potential crisis in Cubism in what he saw as "the splitting of Cubist art into two streams: . . . coming out into real space, and the movement along the basic line of colour art: painting, tone, colour."[2] In the second volume of his essays Malevich mentions, "The addition to the palette of various materials made the artist enter the dimension of space, where he could unite all the materials in one manifestation."[3] Collage offered Malevich the option of exploring the dimension of real space.

Two extraordinary collages by Malevich of 1914, *Lady at the Advertising Column* and *Private of the First Division (Warrior of the First Division)* (pls. 92, 97), refer to Cubist collage by emphasizing surface texture and juxtaposing such unorthodox materials as pasted papers, lace, a postage stamp, and a thermome-

ter with painted rectangles and lettering. In contrast to Malevich's paintings of 1912, in which cubic volumes predominate, his collages are resolutely flat, enlivened by the most subtle addition of materials to their painted surface. But while the collages are formally indebted to Cubism, they have an irreverent, almost whimsical quality that relates them to Futurism, to Marinetti and the Russian Futurist poets. The sights and sounds of Futurist collage are also echoed in these two works; their importance, however, lies in the way in which Malevich identified and heightened asymmetry and the flat plane, elements that became the formal basis for his major breakthrough into Suprematism in 1915. Another equally unusual work, *Composition with Mona Lisa*, 1914 (pl. 98), employs a reproduction of the famous Leonardo painting in a way that prefigures Duchamp's Dada commentary on the subject (see pl. 188). In his Suprematist paintings, Malevich used asymmetry and the flat plane, a square or a rectangle, and a palette often reduced to black, red, and white. Many of these elements had appeared in his paintings and collages of 1913–14. There they were joined to representational images and to materials taken from the real world. Here, however, they were isolated and enhanced to help define his concept of infinite space. In Suprematism, Malevich found his "real space," the metaphysical space of pure abstraction.



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96 Kasimir Malevich. *Portrait of M. V. Matiushin.* 1913. Oil on canvas, 41⅞ × 41⅞". Tretiakov Gallery, Moscow. Gift of George Costakis, 1977

97 Kasimir Malevich. *Private of the First Division (Warrior of the First Division).* 1914. Oil on canvas with collage of postage stamp, thermometer, etc., 21⅛ × 17⅝". Collection, The Museum of Modern Art, New York

98 Kasimir Malevich. *Composition with Mona Lisa.* 1914. Oil on canvas, graphite, and collage, 24⅜ × 19½". State Russian Museum, Saint Petersburg

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99 Mikhail Larionov. *Glass*. 1912. Oil on canvas, 41 × 38¼". Solomon R. Guggenheim Museum, New York

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100 Natalia Goncharova. *Cats*. 1913. Oil on canvas, 33¼ × 33". Solomon R. Guggenheim Museum, New York

The denial of spatial illusionism was a very real factor in the Rayonist painting of Larionov and Goncharova (pls. 99, 100) and the Cubo-Futurist painting of Malevich. (Rayonism, an offshoot of Cubism, is related to Futurism in its emphasis on spatial forms, defined by intersecting rays of light.) David Burliuk, another leader of Cubo-Futurism, stressed the importance of the surface plane in the anthology *A Slap in the Face of Public Taste*, which was published in Moscow in 1912. A compilation of poetry and prose by such leading Russian Futurist poets as Aleksei Kruchenykh, Vladimir Mayakovsky, and Velimir Khlebnikov, the anthology argued for the right to create new words by making use of archaic word forms and fragments. Burliuk identified the emphasis on the flat picture plane as the major contribution of the Cubists to the art of the twentieth century and pressed for enhancing the surface plane with color and texture. The Russian avant-garde artists' fascination with the surface plane subsequently led them to explore the concept of *faktura* (texture) and the use of materials such as wood, metal, tar, and glass, whose individual properties would dictate the form best suited to them. In adhering to the notion of the surface plane, artists were identifying the basic component of the canvas and affirming its fundamental two-dimensional nature. Inkhuk artists Alexandra Exter, Liubov Popova, Alexandr Rodchenko, Olga Rozanova, Varvara Stepanova, and I. V. (Ivan Vasilierich) Kliun devoted themselves to exploring the basic properties of a work of art—its color, material, and construction. Inkhuk (Institut Khudozhest vennoy Kul'tury) was founded in Moscow by the Russian-born artist Vasily Kandinsky in May 1920 as an institute devoted to the research and investigation of new materials; Malevich and Tatlin directed affiliate organizations in Vitebsk and Petrograd respectively. The theoretical and programmatic nature of these explorations led to the formation of the Constructivist movement shortly thereafter.

Among the artists concerned with the structural nature of a work, Popova stressed her belief in texture as "the content of painterly surfaces."[4] Although Popova had studied with Tatlin in 1912, she left for Paris later that year to study with Henri Le Fauconnier and Jean Metzinger. Heavily influenced by Cubism, she began to develop her own abstract idiom, composed of intersecting planes set at asymmetrical angles to one another, when she returned to Moscow in 1913 and entered Tatlin's studio. Her use of color, texture, and relief (*Relief*, 1914–16, pl. 102, is such an example) differentiates her work from Cubism and situates it within the emerging generic Russian avant-garde. Popova's works of 1913–14 adhere to the Cubo-Futurist aesthetic in their use of faceted planes, fluid space, and a color palette largely restricted to greens and browns. Similarly, a collage painting such as *Italian Still Life*, 1914 (pl. 101), utilizes letters from the Roman alphabet and pays homage to such "canons," a term used by Popova herself, of Italian and French art as the newspapers *Lacerba* and *Le Figaro*. Her work of the postwar period, on the other hand, features the Cyrillic alphabet and a more brilliant palette, which, like that of Malevich's, borrows from native Russian art. The isolation of the Russian avant-garde from Western Europe aided her, like many artists of her time, in achieving her own independent style. Between 1918 and 1922 Popova conceived her most independent work, of which *Composition (Red-Black-Gold)*, 1920 (pl. 103), is a superb example. These works were architectonic and nonobjective in nature and stressed the importance of line, form,

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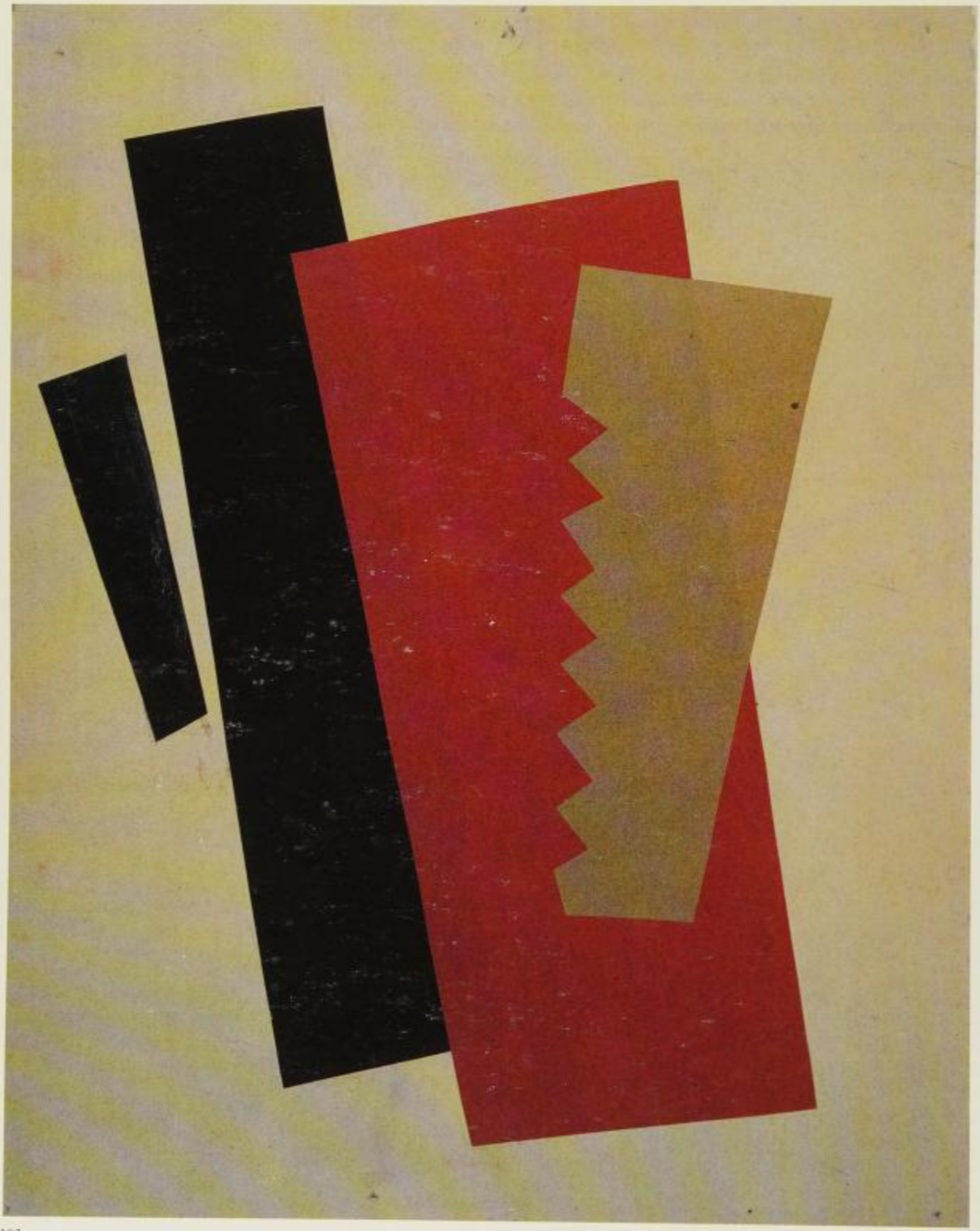
101 Liubov Popova. *Italian Still Life.* 1914. Oil on canvas, wax, and paper collage, 24⅜ × 19¼". Tretiakov Gallery, Moscow

102 Liubov Popova. *Relief.* 1914–16. Painted papers on cardboard, 26⅛ × 19⅛". Museum Ludwig, Cologne



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texture, and color as the fundamental principles of painterly construction.[5]

Between 1914 and 1917 I. V. Kliun created several sculptures, the majority of which appear to have been destroyed. *Cubist at Her Dressing Table*, ca. 1914–15, *Landscape Rushing By*, ca. 1914–15, and *The Musician*, 1917 (pls. 104–6), are compelling examples of the Russian artist's interest in *faktura*. *Cubist at Her Dressing Table*, reminiscent of Archipenko's *Woman in Front of a Mirror* (see pl. 68), is composed of numerous materials assembled into the witty figure of a woman. Kliun's sense of humor is equally evident in the more abstract figure of *The Musician*, an equally striking composition as noteworthy for its materials as it is for its form. *Landscape Rushing By* is the most resolutely abstract composition of the three. It adheres most closely to the principle of allowing materials to dictate form that is at the heart of the concept of *faktura*. Kliun's statement, written at the time of the 1915 exhibition of *Cubist at Her Dressing Table* and *Landscape Rushing By*, demonstrates this belief: "Before us sculpture was a means of reproducing objects. There was no sculptural art, but there was the art of sculpture. Only we have become fully aware of the principle: Art as an end in itself. . . . Our sculpture is pure art, free from any surrogates; there is no content in it, only form."[6]

Ivan Puni's (Jean Pougny) reliefs are a painterly extension of Malevich's Suprematism. *Sculpture-Relief with Saw* (pl. 107) resembles Malevich's Cubist collages (see pls. 92, 97) in its compositional structure and its juxtaposition of real elements with abstract forms. But whereas Malevich contained his real elements within the surface of the picture plane, Puni made his composition dimensional. This tendency is even more pronounced in *Sculpture (Suprematist Construction Montage)*, 1915–16 (pl. 108), in which the artist built a low relief from totally abstract elements.

Relief sculpture reached an important new phase with the work of Tatlin. Overwhelmed by the works he saw during his visit to Picasso's studio on the boulevard Raspail late in 1913, Tatlin implored Picasso to let him stay on and work with him in his studio. Picasso refused, and Tatlin returned to Moscow and began to make his first "painterly reliefs." Tatlin's construction *The Bottle: Painterly Relief*, ca. 1913 but more probably dated ca. 1914, after his visit to Picasso's studio (pl. 110), is presumed to be the first.[7] By looking at old photographs and examining the few painterly reliefs by Tatlin that still survive, Camilla Gray had surmised that Tatlin's work consisted of pieces of curved metal that had been polished so that they would allude to the transparency of glass. Also included in the composition were pieces of wood and wallpaper as well as a wire-mesh grille that had been pinned over a shape of a bottle cut out from one of the metal forms.[8] Another relief of ca. 1914 (pl. 109), constructed of metal and leather on wood, is similar in structure to *The Bottle*. Even at this early stage in the development of his constructions, Tatlin was far more abstract than the Cubist master. His work clearly indicates the influence of Russian icons, whose forms he used in the development of his relief constructions (pl. 111).

In 1915 Tatlin began a series of constructions known as counter-reliefs. These are abstract constructions assembled from industrial materials or, as Tatlin stated, "real materials in real space."[9] The reliefs today exist only in reproduction or recent reconstructions. Like the Futurists and the painters and poets of the Russian avant-garde, Tatlin believed in the power of his work to

103 Liubov Popova. *Composition (Red-Black-Gold)*. 1920. Gouache and paper collage on paper, 11¾ × 9⅛". Private collection

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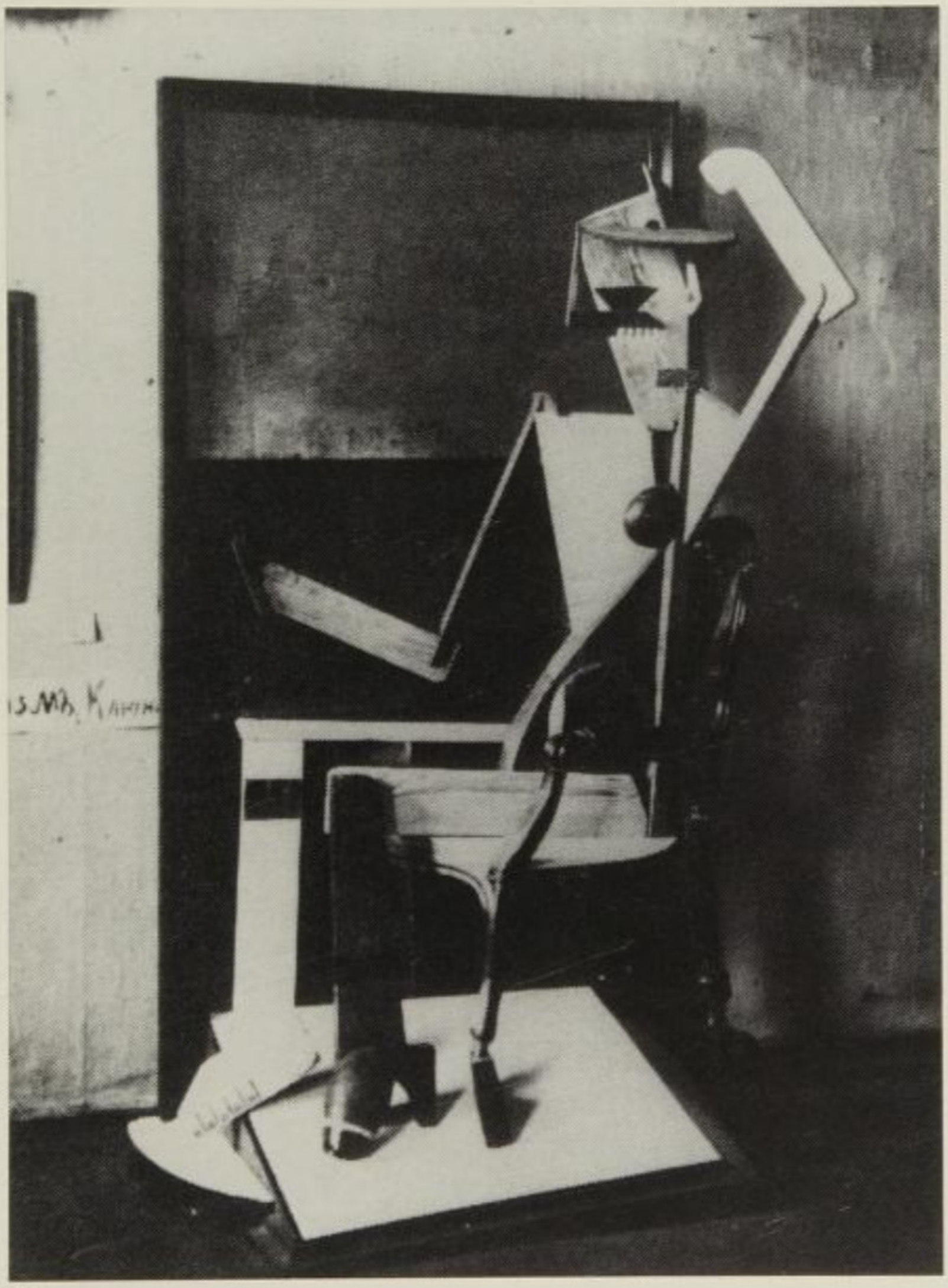

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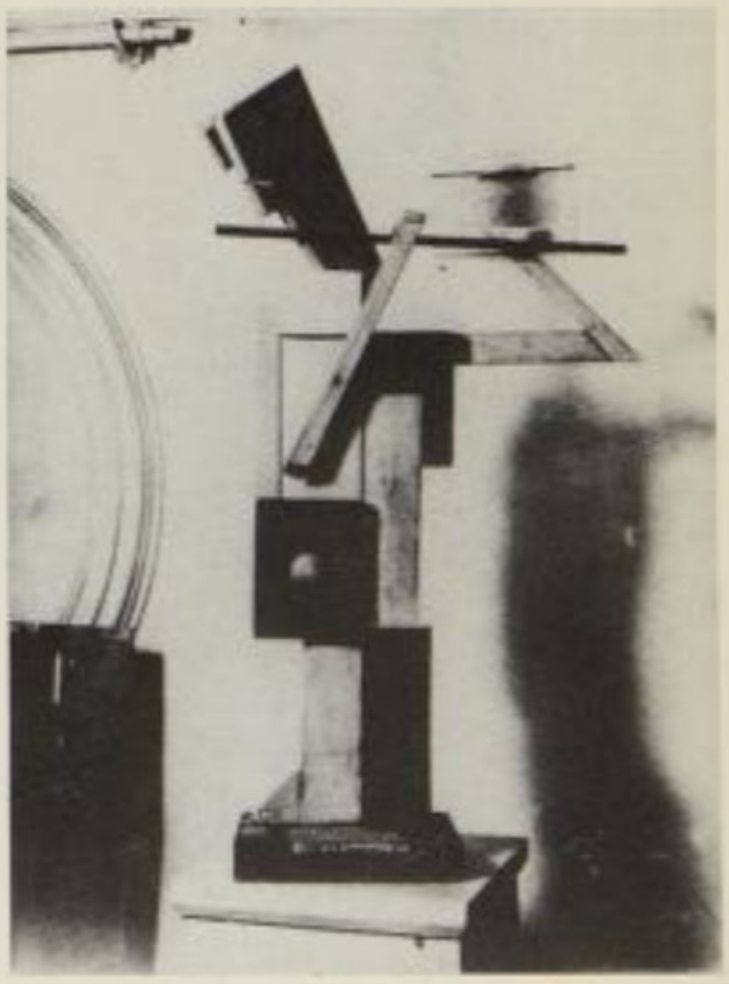
104 Ivan Kliun. *Landscape Rushing By.* ca. 1914–15. Oil on wood, wire, metal, and porcelain, 29⅛ × 22¹⁵⁄₁₆". Tretiakov Gallery, Moscow. Gift of George Costakis

105 Ivan Kliun. *Cubist at Her Dressing Table.* ca. 1914–15. Mixed mediums. Whereabouts unknown, presumed lost

106 Ivan Kliun. *The Musician.* 1917. Glass, metal, wood, celluloid, and copper. Whereabouts unknown



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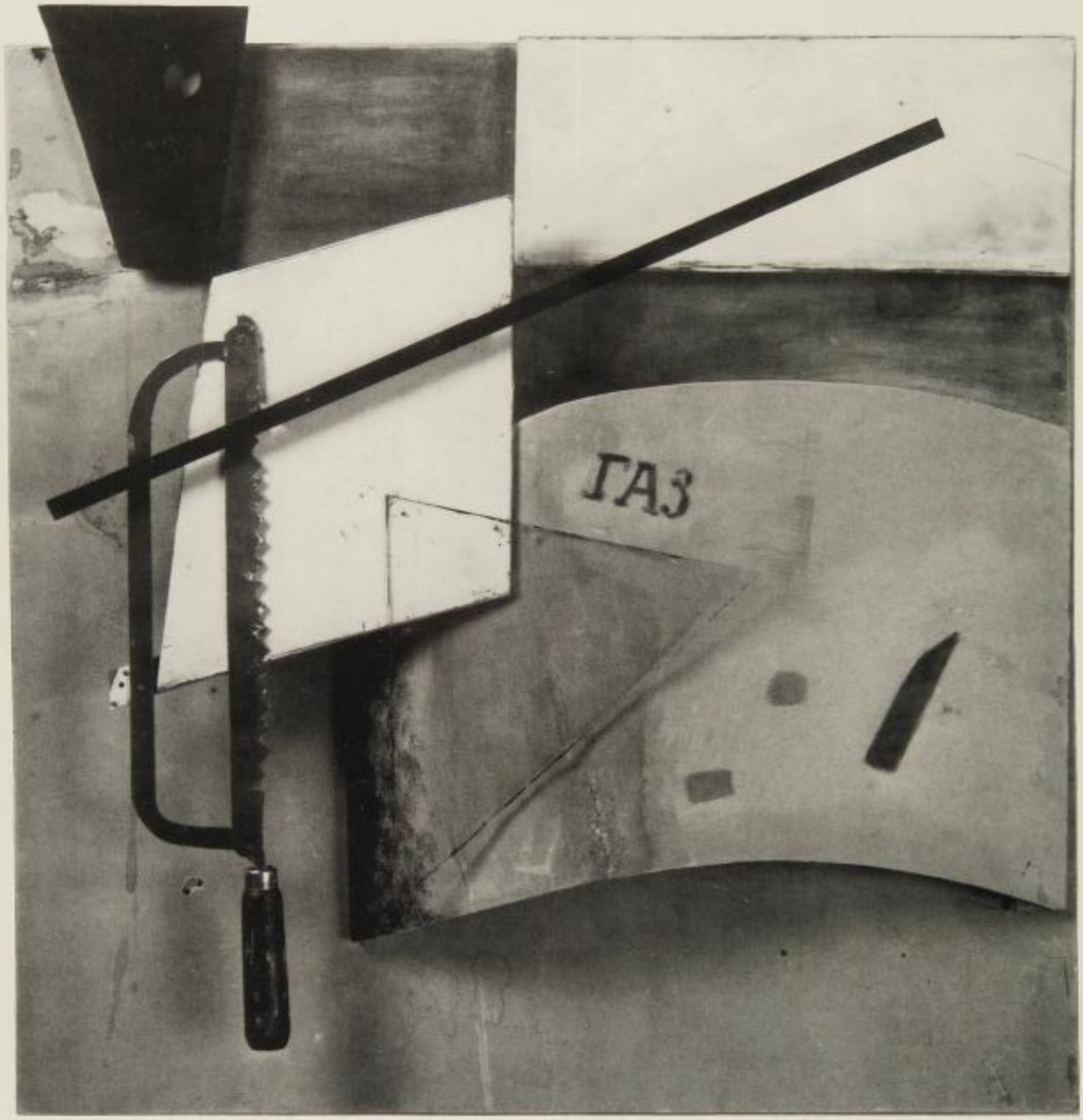

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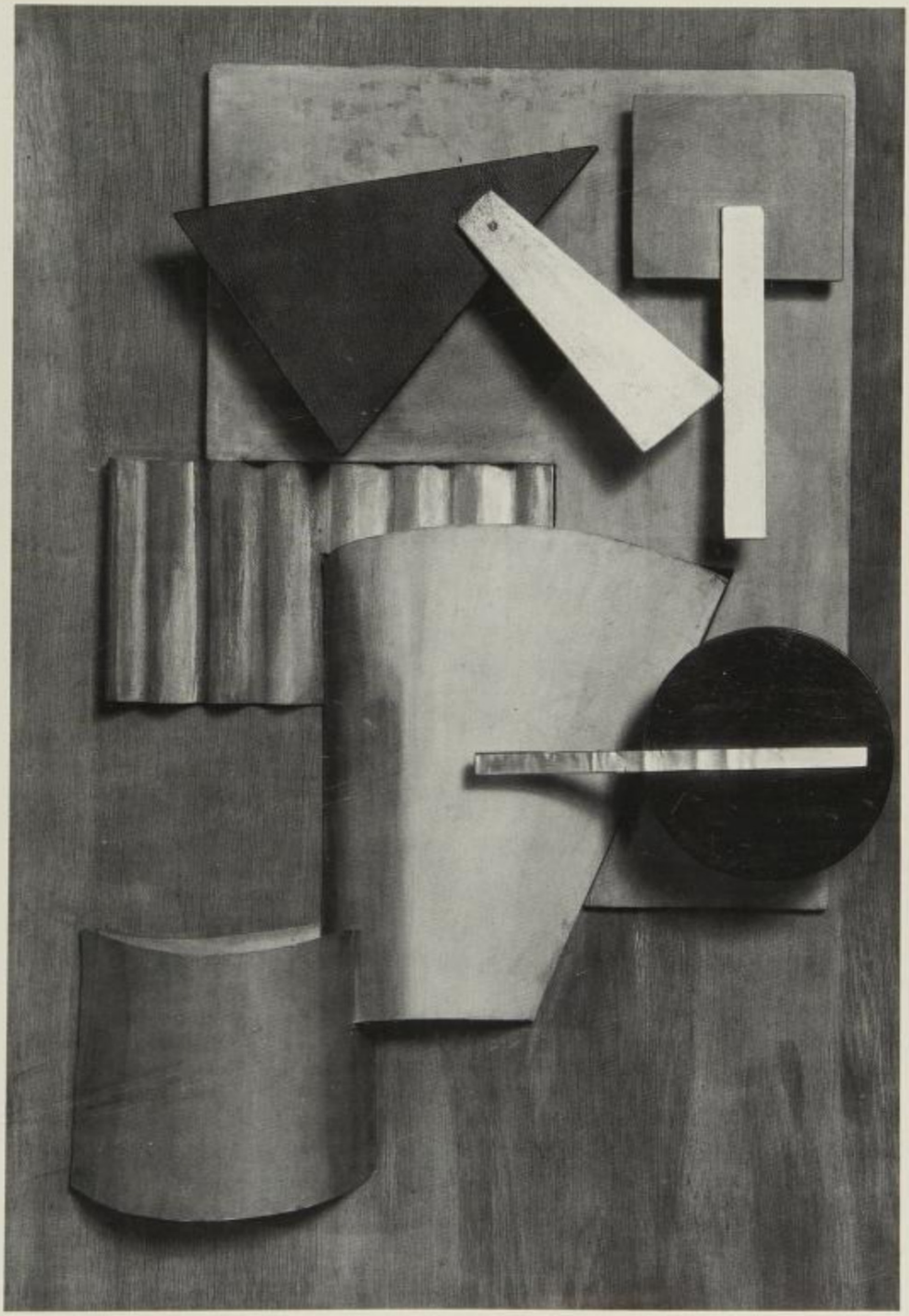
107 Ivan Puni. *Sculpture-Relief with Saw*. 1915. Partially painted wood, sheet iron, glass, and cardboard with saw, 28½ × 25⅝ × 4¾". Collection Mr. and Mrs. Herman Berninger, Zurich

108 Ivan Puni. *Sculpture (Suprematist Construction Montage)*. 1915–16. Painted wood, metal, and cardboard, 27½ × 19⅛ × 2¾". National Gallery of Art, Washington, D.C. Andrew W. Mellon Fund



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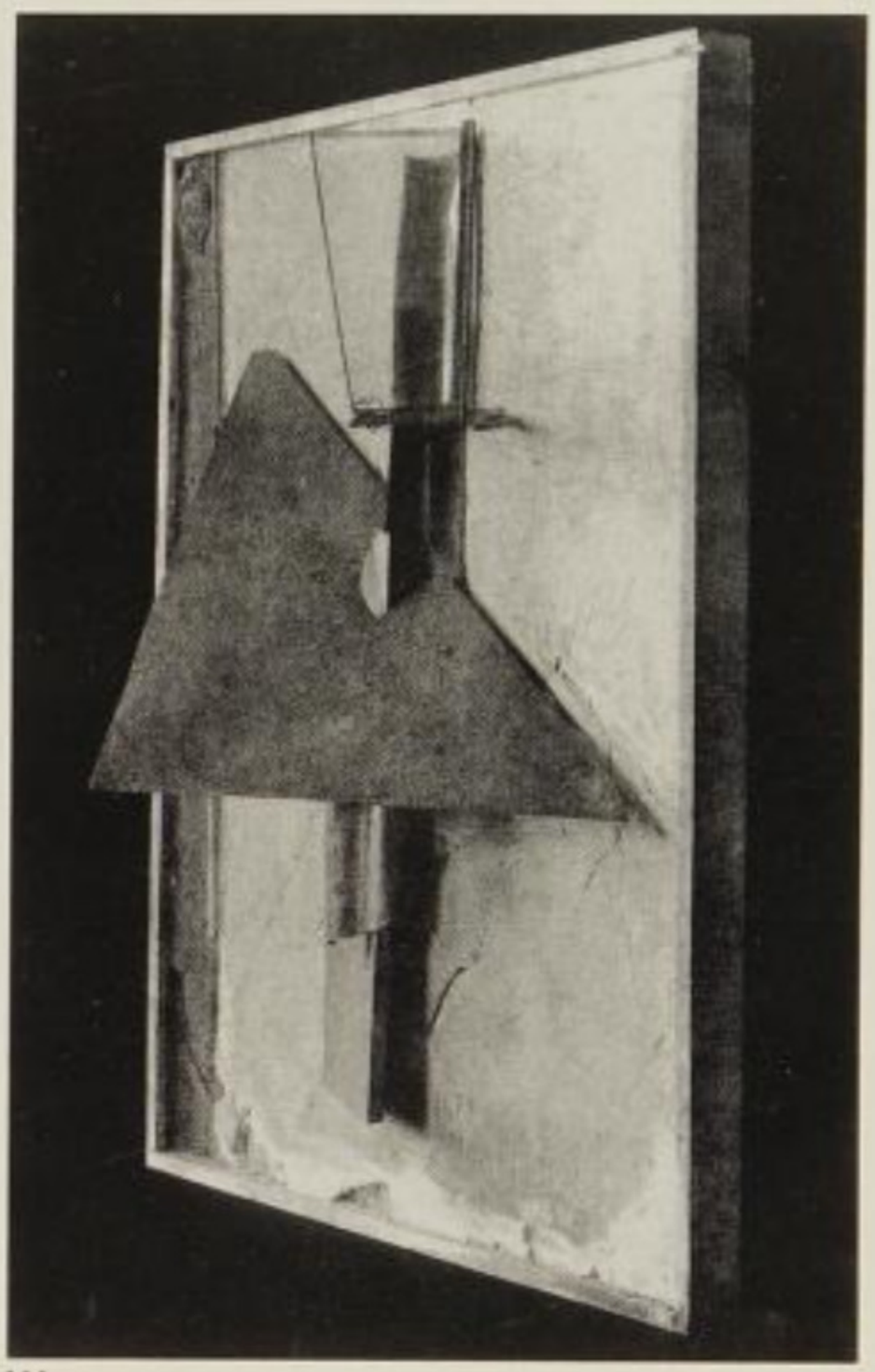

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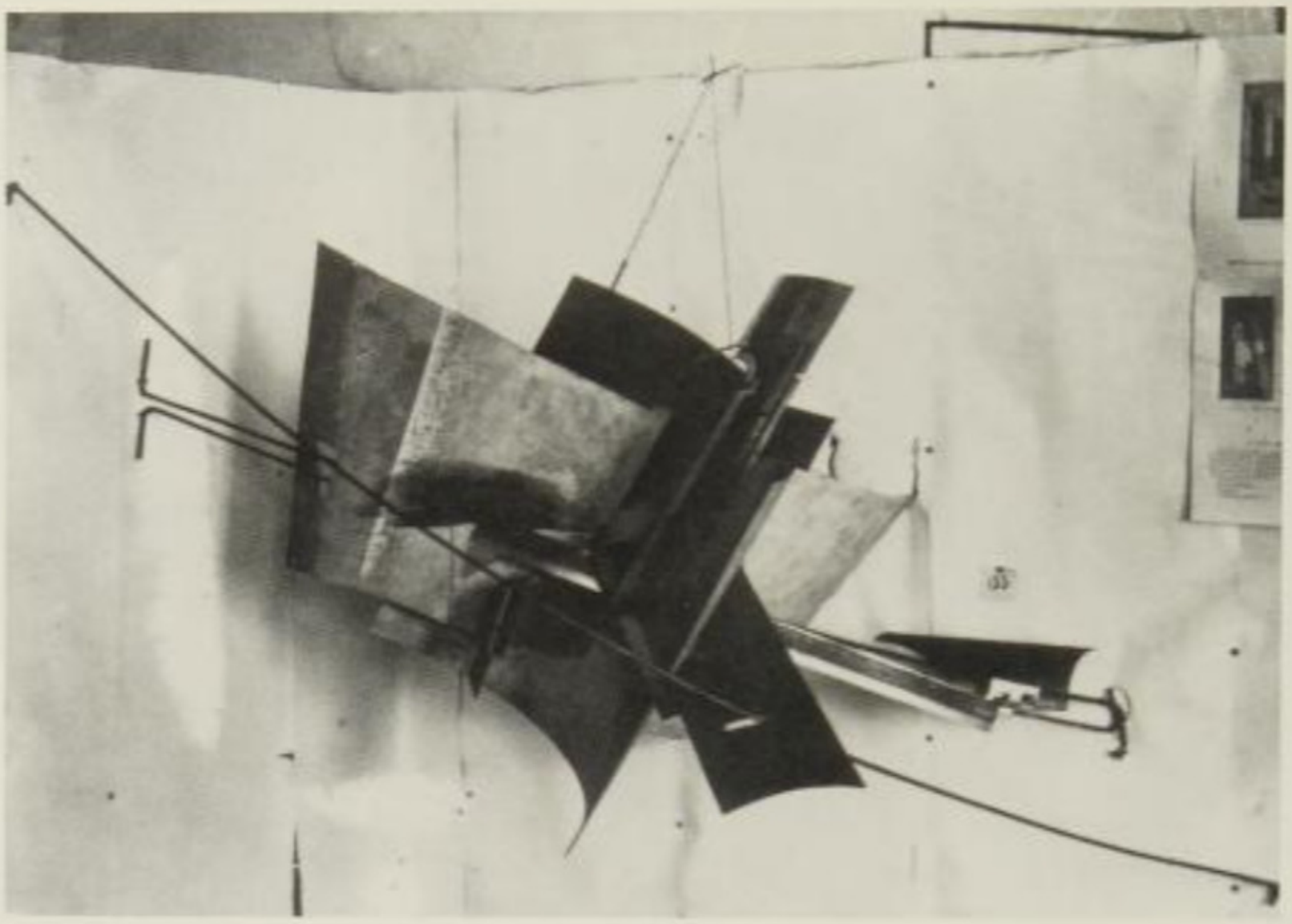
transform society. He was of the conviction that truth to materials, in particular, materials like wood, metal, and glass, would make his work available to a mass audience. Tatlin produced his most radical works in 1915 and 1916. Tatlin situated these counter-reliefs in the corner of a room, thereby bridging the wall plane and activating three-dimensional space without coming into the round (pls. 112, 113). The corner had played an important role in Russian tradition, for it was there that icons were usually placed. By placing his constructions in the corner, Tatlin not only acknowledged this tradition but introduced "real space" between the plane of the wall and the space of the spectator.

In 1919 Tatlin was commissioned by the Department of Fine Arts (IZO) to erect a monument in the center of Moscow. *Monument to the Third International* was realized only as a series of models in wood and metal (pl. 114). The plan, which envisioned a monument twice the size of the Empire State Building, specified four thermal geometric shapes in glass supported by a framework of curved iron forms. Each of the glass structures was meant to revolve at different speeds and to house different functions, together creating, according to Tatlin, "a union of purely artistic forms (painting, sculpture and architecture) for a utilitarian purpose."[10] Although Tatlin did not live to realize this and other visionary projects, his concepts proved of lasting value. Tatlin's *Monument to the Third International* is a hybrid structure, the emblem of his union of painting, sculp-

109 Vladimir Tatlin. *Relief.* ca. 1914. Metal and leather on wood, 24¾ × 20⅞". Art Co. Ltd. (The George Costakis Collection)

110 Vladimir Tatlin. *The Bottle: Painterly Relief.* ca. 1914. Tin, cardboard, netting, and wallpaper. Whereabouts unknown

111 Vladimir Tatlin. *Painting Relief: Selection of Materials.* 1914. Iron, plaster, glass, and tar. Whereabouts unknown



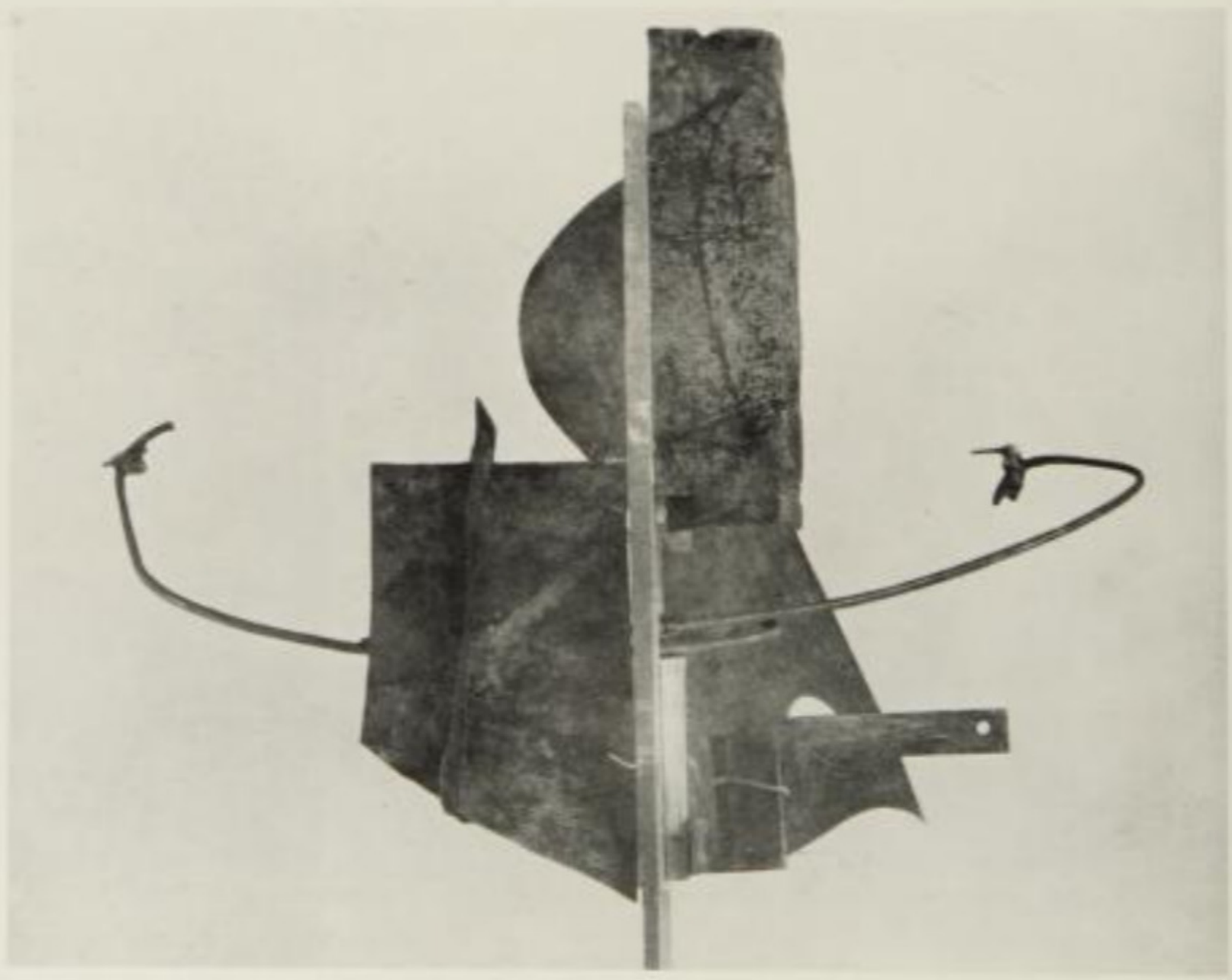
112

112 Vladimir Tatlin. *Corner Counter-Relief.* 1915. Metal, wood, and wire (iron). Whereabouts unknown, presumed destroyed

113 Vladimir Tatlin. *Counter-Relief.* 1914–15. Iron, cord, and other materials. Whereabouts unknown, presumed destroyed

114 Vladimir Tatlin. Model for *Monument to the Third International.* November 1920; reconstruction 1968. Wood, height approximately 19–22". Original destroyed

ture, and architecture. As such it parallels his initial commitment to the counter-reliefs, themselves a hybrid of painting and sculpture, and demonstrates his willingness to break down the barriers of the conventions that separated one from the other. His example has provided inspiration to numerous artists in the twentieth century who wished to synthesize painting and sculpture and to create a new art from this union. His work influenced the Minimalist movement in America and Europe in the mid-1960s and his corner reliefs found new expres-



113

EN REKONSTRUKTION AV VLADIMIR TATLINS MONUMENT FÖR III INTERNATIONALEN

sion in the work of Joseph Beuys and Robert Morris.

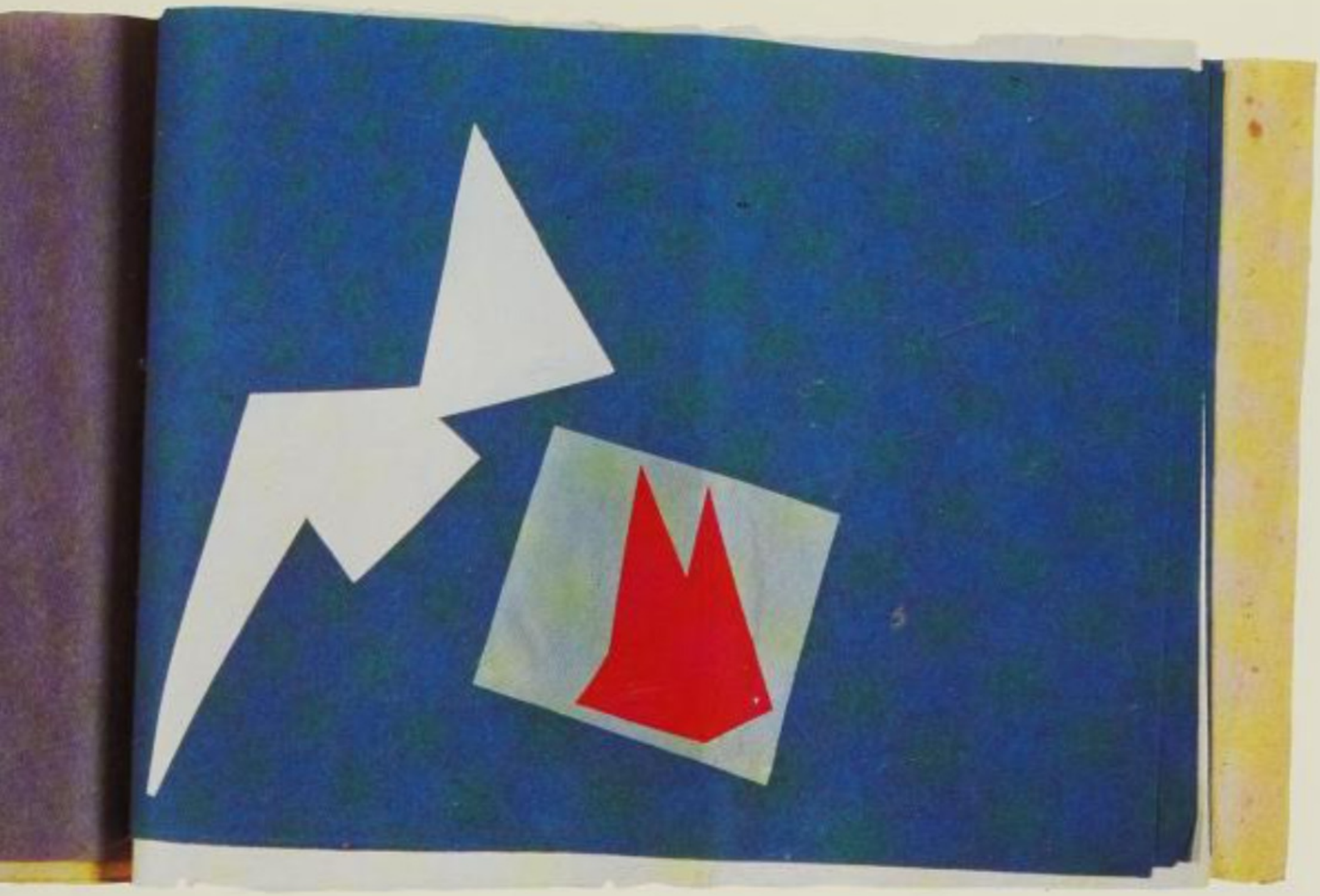
One of the many significant innovations to come out of the Russian avant-garde movement was the collaboration between the Futurist painters and poets. Olga Rozanova worked closely with some of the leading poets of the time, among them Khlebnikov, Nikolai Kulbin, and Kruchenykh, whom she married in 1916. Rozanova and Kruchenykh produced several significant books together, the most important of which, *Universal War*, 1916 (pls. 115–17), is totally nonobjective in design. Rozanova developed her abstract idiom by expanding on the Russian Futurists' theory of *Zaum*,[11] a "transrational" language invented in 1913 that divorces the sound of a word from its meaning, a concept derived from Marinetti's *parole in libertà*, or words freed from their syntax. *Universal War* is based on Kruchenykh's mathematical calculation that there would be a war in 1985 and consists of twelve collages and a preface by the poet stressing the importance of Rozanova's accomplishments in the area of nonobjective art. One hundred copies were to have been made by hand; each of the extant versions is composed of fabric and paper on a dark ground and varies slightly from the rest. They represent one of the most important achievements in the area of Russian collage.

Rozanova's collages are sublime juxtapositions of color and form. Her elements are based on the rectangle as a point of reference and then cut into idiosyncratic and highly individual shapes. Because of their nature as cutouts, their materiality, however delicate, is emphasized and reinforced in a way that the more ephemeral painted forms of Malevich's Suprematist paintings, which these resemble to a degree, are not. The composition of each sheet is such that one or more forms succeeds in activating the field of the paper and implies a size far greater than the actual work. With this series, Rozanova achieved a breakthrough in the realm of abstract collage unparalleled in her time.

115, 116 Olga Rozanova. *Universal War: Collage No. 4* and *Collage No. 6*. 1916. Paper and fabric collage on paper, with printed covers, each page 21 × 29". La Boetie, Inc., New York

Another of the major forces in the Russian avant-garde was the collaboration of poets and painters in stage and costume design. In December 1913 Malevich designed the sets and costumes for the Futurist opera *Victory over the Sun*, which had a text by Kruchenykh, a prologue by Khlebnikov, and music by Mikhail Matiushin. In May of 1914 Goncharova visited Paris for the first time for the opening of Nikolai Rimsky-Korsakov's ballet *Le Coq d'Or*, for which she had executed the costumes and sets. This was the first of many collaborations with Sergei Diaghilev for his Ballets Russes. Larionov and Goncharova also collaborated with Diaghilev, leaving the country to join him in 1915. Costume and set design thus became an important medium for the Russian avant-garde. Indeed, Malevich traced the origins of Suprematism back to 1913 and the production of *Victory over the Sun*. Collage, a medium that all accepted as part of the new language of the real world of real materials, was the natural point of departure (pl. 118).

With the advent of the Russian Revolution the role of art in society was broadened to include the education of the Russian people. Agit-prop trains and propaganda boats, replete with paintings and slogans, traveled the country in 1919 and 1920. The Futurist goal of using art to shape a new nation was indeed realized in the USSR, where the avant-garde, for a time at least, played an extraordinary role in forging the nation's future. One example of the remarkable art they produced can be seen in the entrance to the Soviet pavilion at the "In-



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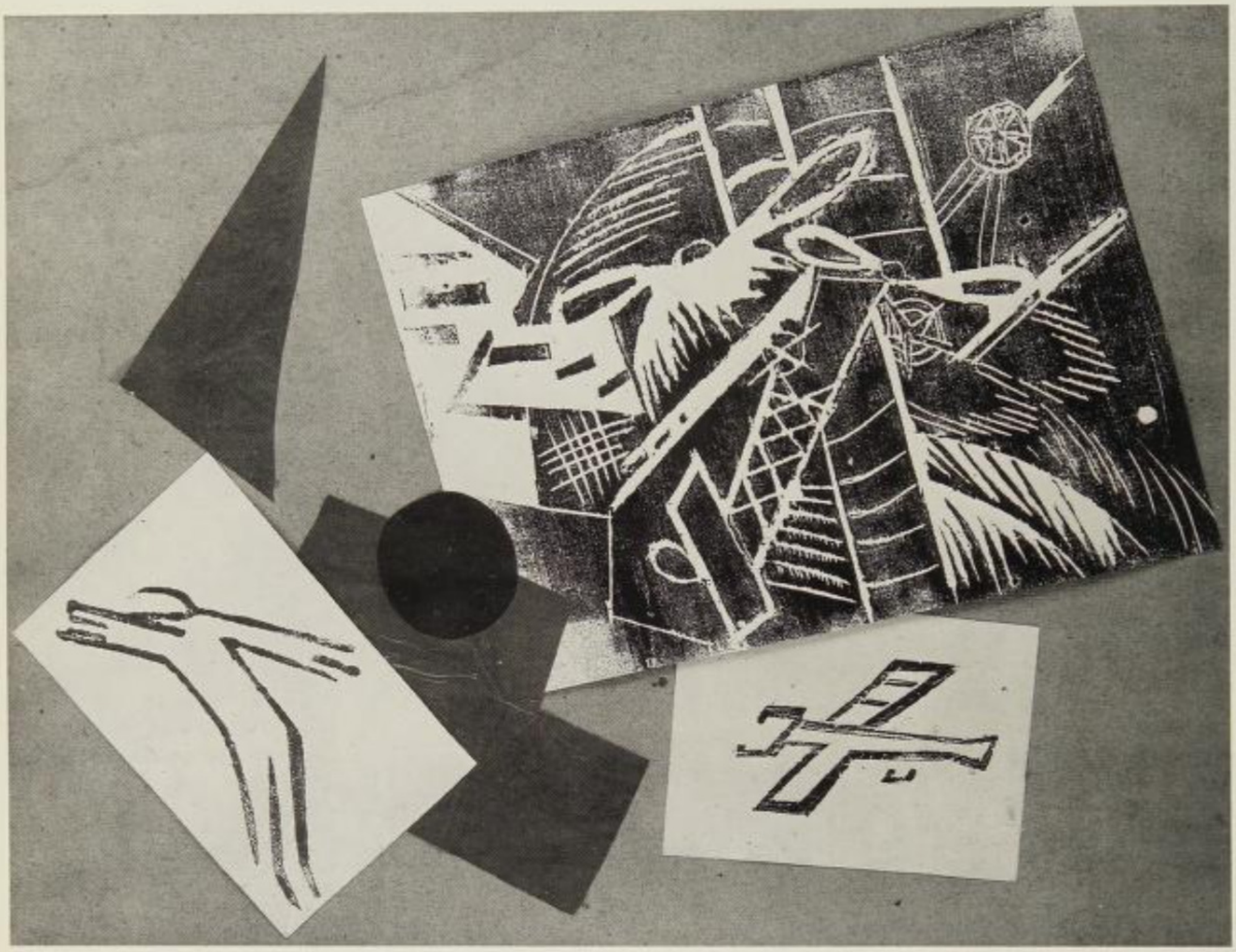

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117 Olga Rozanova. *War*. 1916. Cut and pasted papers with woodblock printing on paper, 12⅛ × 16⅛". Collection, The Museum of Modern Art, New York. Purchase

118 Natalia Goncharova. *Espagnole*. 1916. Mixed mediums on paper, 30⅜ × 20⅞". Collection Robert L. B. Tobin

ternational Hygiene Exhibition" in Dresden, 1930 (pl. 119). In this context, the development of photomontage, rather than collage, seems an inevitable function of that ambition, for as El Lissitzky said, "No kind of representation is as completely comprehensible to all people as photography."[12]

Gustav Klutsis, a disciple of Malevich and member of Inkhuk, claimed for the Russian Constructivists hegemony over the Dadaists in the area of political photomontage, stating: "There are two general tendencies in the development of photomontage: one comes from American publicity and is exploited by the Dadaists and Expressionists—the so-called photomontage of form; the second tendency, that of militant and political photomontage, was created on the soil of the Soviet Union. Photomontage appeared in the USSR under the banner of 'the left front of the arts *(lef)* when non-objective art was already finished . . . photomontage in the USSR as a new method of art dates from 1919–20. . . ."[13]

Raoul Hausmann, one of the leading figures of the Dada movement, challenged this statement, claiming the invention of photomontage for himself and adding, for further proof, that Lissitzky visited him late in 1921 when he left

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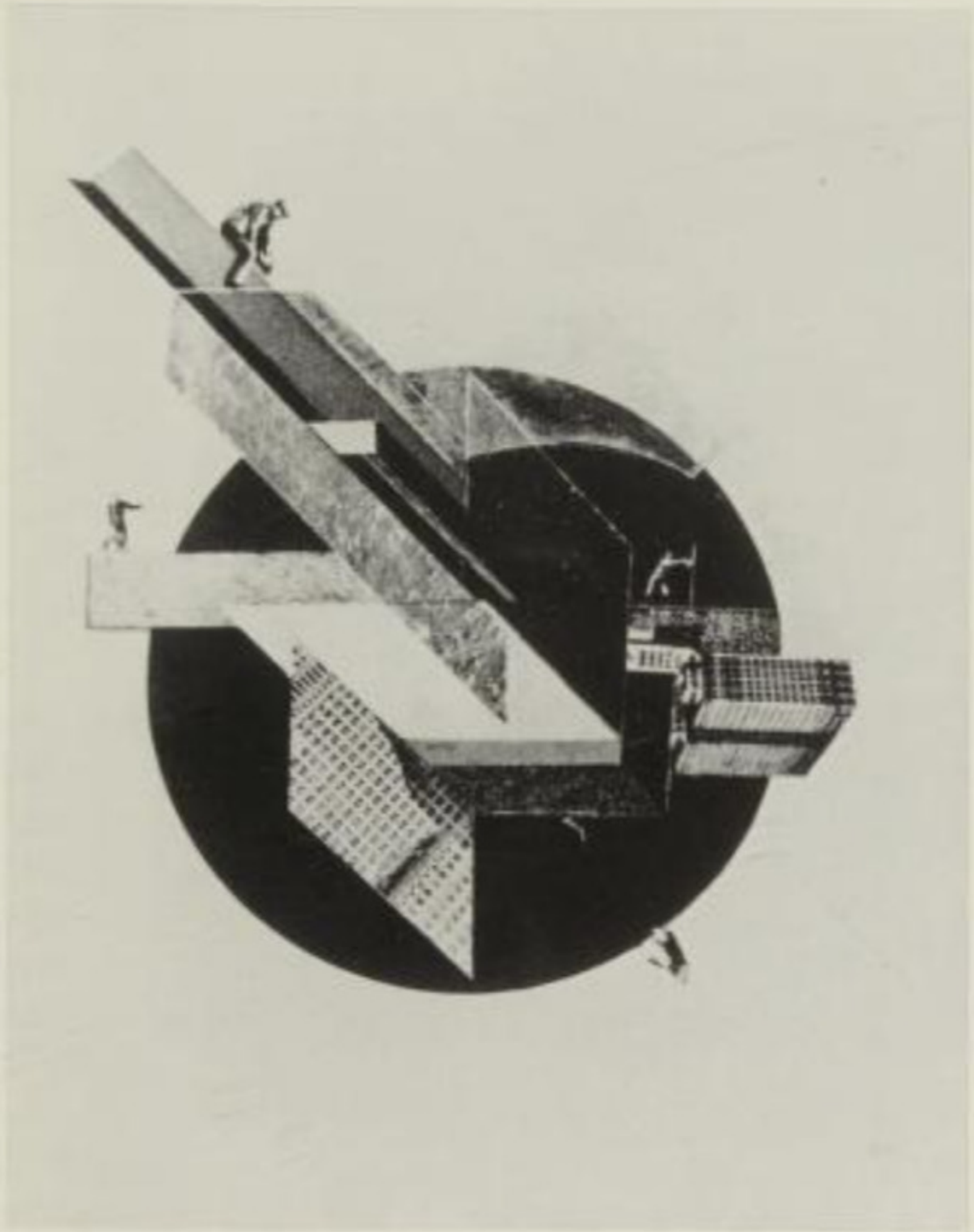
Russia for Germany and saw photomontages for the first time in his studio. Since dating is so uncertain it is difficult to determine whether photomontage was the invention of the German Dadaists or the Russian Constructivists. It is evident, however, that both groups were quick to exploit photomontage, not only as a new aesthetic but also as a means of making a clear political statement in their respective countries. The German Dadaists used photomontage to attack the current political status quo, while the Russians found it a useful medium to use in support of the new Soviet regime. Although the character of both Berlin Dada and Russian Constructivism developed from their (respective) political positions, each movement evolved into a distinct aesthetic. Photomontage was fundamentally political in nature, and both German and Russian artists were fully aware of its effects as propaganda. As Hausmann noted, the German artists seized on the idea of photomontage as a way to convey the "chaos of war"

119 Entrance to the Soviet pavilion at the "International Hygiene Exhibition," Dresden, 1930. Photographs and photomontages on ceiling



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120 Gustav Klutsis. *Dynamic City*. ca. 1919. Photomontage. State Art Museum of Latvia, Riga

121 Gustav Klutsis. *Dynamic City*. 1919. Oil with sand and concrete on wood, 34¼ × 25⅜". Art Co. Ltd. (The George Costakis Collection)

and to wrest from it "an entirely new image."[14] This image, subversive and satirical in nature and critical of society's mores, was intended for a sophisticated audience. The Russian artists, however, intended their work for a mass audience that was largely uneducated and that did not share a common language.

Both forms of photomontage clearly reflect a return to a form of representation, but both acknowledge advances in abstract or nonobjective art. Photomontages like Klutsis's *Dynamic City*, of ca. 1919 (pl. 120), for example, which the artist claimed was the first photomontage done in the Soviet Union, are analogous to other nonobjective compositions of the time. Indeed, *Dynamic City* is similar in its formal structure to a painting of the same title and date (pl. 121). Works by other artists of the period, as, for example, Varvara Stepanova's collage from the album *Gaust Tschaba*, 1919, and Rodchenko's photomontages for Mayakovsky's poem *Pro Eto* (About this), 1923 (pls. 122, 124), splice together imagery in a manner reminiscent of Cubist and Futurist collage (the first work) as well as Dada (see, for example, Hausmann's *Tatlin at Home*, 1920, pl. 141). In most instances, Russian collage and photomontage employ the concept of fragmentation and dislocation, frequent jumps in scale, and the combination of photographic material and printed matter.

The artists of the Russian avant-garde produced a revolutionary body of work under the most difficult circumstances. Living conditions were severe; few could afford even the most basic means to make work—let alone enough to

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122 Varvara Stepanova. Illustration from the album *Gaust Tschaba*. 1919. Collage on newsprint, 10 13/16 × 6 7/8". Galerie Gmurzynska, Cologne

123 Gustav Klutsis. *Spartakiada*. 1928. Collage, 23 3/4 × 27 1/2". Collection Merrill C. Berman

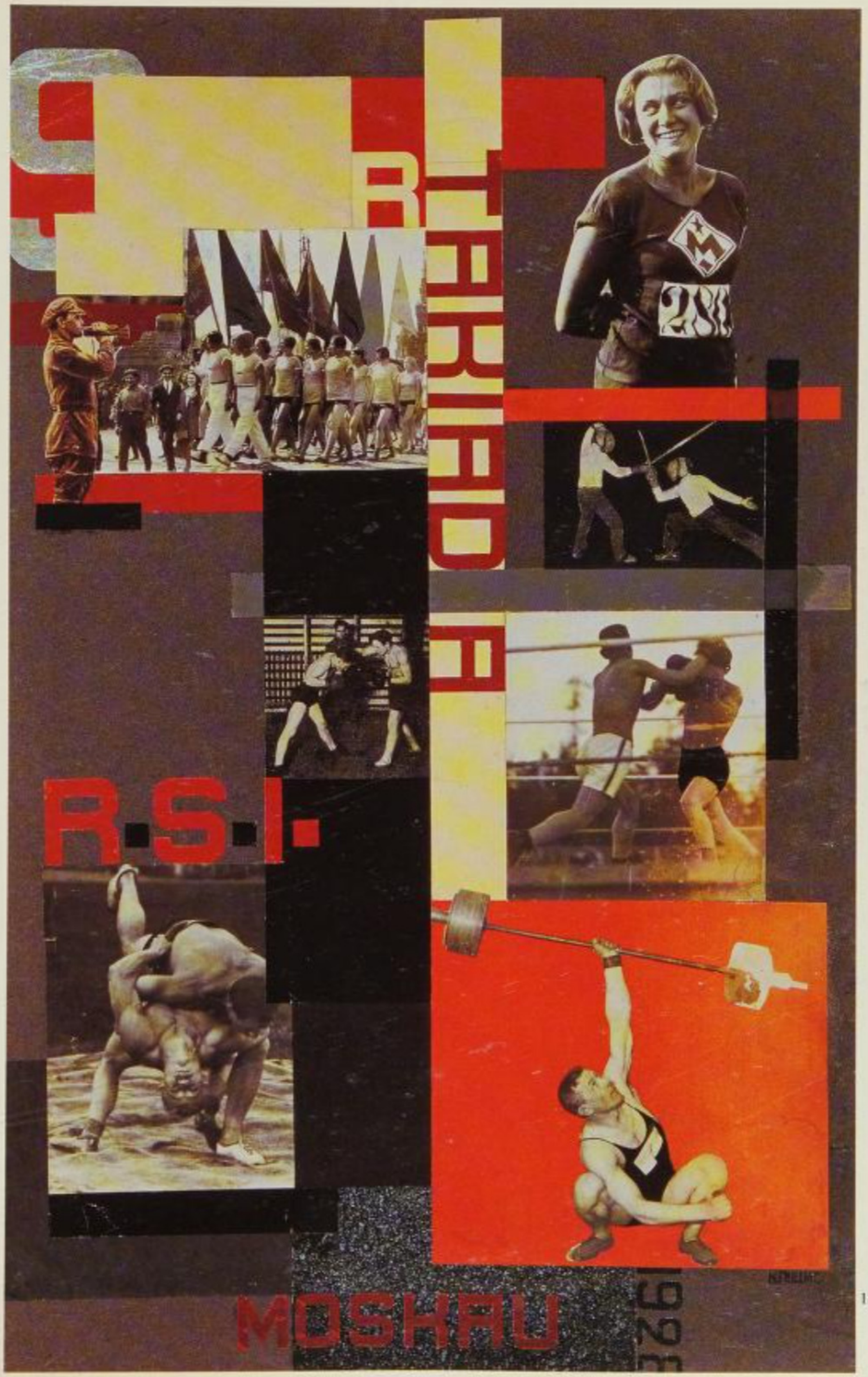
eat—yet none of these problems daunted their spirit. The majority of the volumes that the artists and poets produced were printed on cheap paper. Lissitzky wrote in an article published in the *Gutenberg-Jahrbuch* for 1926–27:

> With us in Russia, the new movement that began in 1908 established close links between painters and poets from its first day, and there was scarcely a book of poems issued to which some painter had not contributed his efforts. The poems were written out with a lithographer's crayon, and drawings were added to them. Or they were incised into woodblocks. . . . So it was that the poets Khlebnikov, Kruchenykh, Mayakovsky, Aseyev worked together with the painters Rosanova, Gontcharova, Malevich, Popova, Burliuk. It was not a matter of individual numbered de luxe copies but of cheap unbound little booklets that today, in spite of their being products of cultured citydwellers, we must consider as a kind of folk art.[15]

Stepanova's *Gaust Tschaba*, 1919 (pl. 122), systematically subverts the very meaning of a book. She used cheap newsprint for its pages and superimposed her own texts on its surface. Her texts conformed to the principles of *Zaum* and established a striking contrast to the straightforward newsprint. The newsprint itself was turned on its side and was thus illegible when viewed in an upright position. Making it even more difficult to read, collages of poems, floor plans, photographic images, and typography had been placed on a diagonal to the newsprint. To compound this sense of dislocation, the artist added the title at the end of the book, making it difficult to find any order in the whole. The aspect of the whimsical and the nonsensical, which characterizes the entire effort, would make it conform to the concept of Dada were it not for the fact that the entire book is a sophisticated composition of abstract geometries. *Gaust Tschaba* is a stunning example of the way in which artists of the Russian avant-garde were able to combine newsprint, typography, and graphic imagery with the most advanced planar abstraction without compromising either idiom.

The highly politicized nature of Russian art is especially evident in the photomontages produced in the 1920s. Homages to the new Soviet nation abound in the works of Klutsis (pl. 123), many of which probably were intended as designs for posters. With the publication of the journal *Lef* (Levyy Front IsKusstv: Journal of the Left Front of the Arts), 1923–25, photomontage assumed an even more important role. As the art historian Dawn Ades notes, "The drive behind *Lef* was the need to link Constructivist theory with the practice of the individual artist, and to clarify the position of art within a revolutionary society."[16] Rodchenko played an instrumental role in the journal and produced a series of photomontages to accompany Mayakovsky's poem *Pro Eto* (pl. 124). Mayakovsky's poem dealt with the theme of individual expression within the larger context of the new and radical society. Rodchenko's photomontages parallel the texts and subtexts of the poem with a series of images that range from the commonplace event to the fantastic vision. Images of Mayakovsky's lover Lily Brik, the Neva Bridge, and the modern metropolis are interspersed with images of polar bears, elephants, and monkeys. They constitute an exceptional suite of photomontages documenting the lives and loves of the Russian poet as they are intertwined with the history of the Soviet nation.

Another consequential development in Russia around 1920 was the in-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MOSKAU
1926

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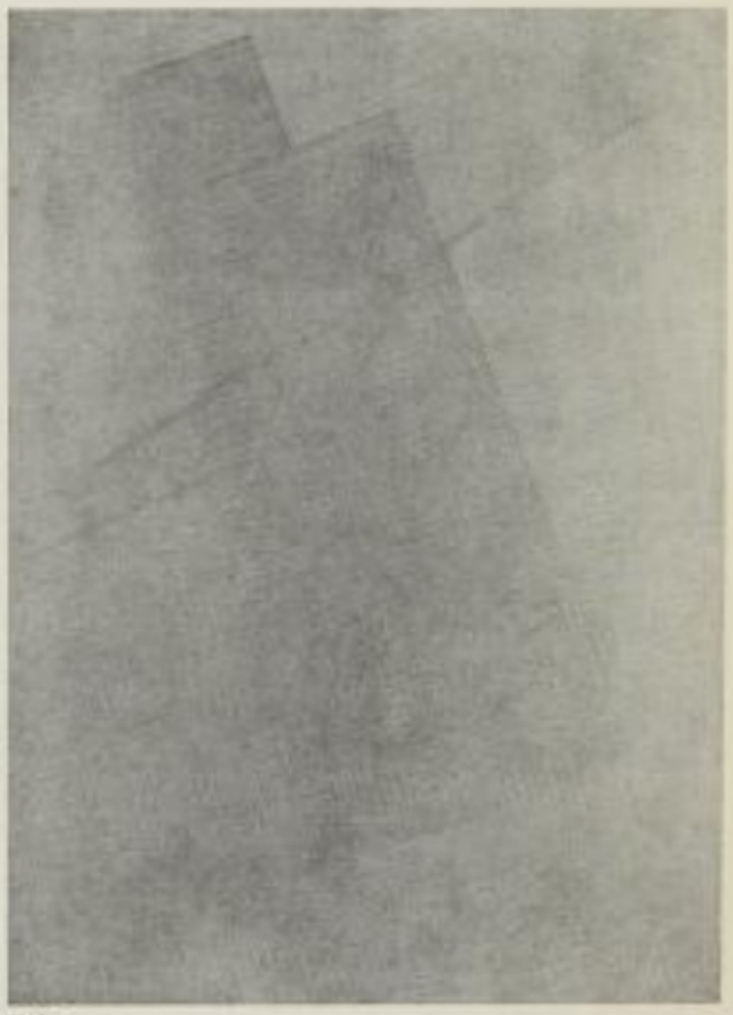
volvement of artists like El (Eleazar) Lissitzky with architecture. Lissitzky was appointed to the workshop of graphic arts, architecture, and printing in Vitebsk by Marc Chagall in 1919. During the fall of 1919 he reoriented his creative energies and aligned himself completely with nonobjective art. This change was brought about by the arrival in Vitebsk of Malevich in the fall of 1919 to teach at the school. By this time, Malevich had made his own transition from Neo-Primitivism and Cubo-Futurism to Suprematism, basing his art on a complex system of squares and rectangles that were intended to convey the supremacy of pure feeling. Malevich advanced from his white on white Suprematist paintings to the *Black Square* series and from there to other branches of the arts, especially in the field of architecture (pls. 125, 126). Lissitzky's formation of his *Proun* (Project for the Affirmation of the New) series are developments from Malevich's Suprematism (pl. 129).

The majority of El Lissitzky's *Proun* compositions are axonometric renderings of architectural elements. Several feature collage elements of cardboard, paper, and metal on paper, which define a pictorial structure composed of several spatial levels—the level of the surface plane of the paper, those created by the nature of the materials, and those reinforced by the nature of the drawing. While Lissitzky's work of the 1920s continued to assert his commitment to Malevich and Suprematism, his photomontages, such as *The Ship's Chart*, 1922, and *Tatlin at Work*, ca. 1924 (pls. 128, 127), used figurative imagery, although it was incorporated into a basically nonobjective scheme. At this time, other artists of the Russian avant-garde were formulating a new aesthetic policy that renounced fine art and favored work in industry and design. Rodchenko, Stepanova, and Popova were among those who adopted a utilitarian program that involved them in the design and production of furniture, textiles, and advertising. While Lissitzky argued that *Proun* represented a rejection of conventional art, he resisted making an alignment with those artists who wanted their work to reflect social, political, and industrial goals. He thought of *Proun* as a stopping place on the way to new form.[17]

In speaking of his work, Lissitzky noted:

> In continuing to paint with brush on canvas, we have seen that we are now building and that the picture is burning up. We have seen that the surface of the canvas has ceased to be a picture. It has become a construction and, like a house, you have to walk around it, to look at it from above, to study it from beneath. The picture's one perpendicular axis (vis-à-vis the horizon) turns out to have been destroyed. We have made the canvas rotate. And as we rotated it, we saw that we were putting ourselves in space. Space, until now, has been projected onto a surface by a conditional system of planes. We began to move on the surface of the plane towards an unconditional distance . . .[18]

Lissitzky's *Proun* compositions are the plastic embodiment of this concept and share with Klutsis's *Dynamic City* an interest in creating new visionary structures as exemplars of the new society. Both artists believed in architecture as central to a modern world and in many ways as a replacement for painting. Lissitzky's *Proun* compositions ultimately resulted in the creation of a *Proun* room in 1923, the ideal environment for the new utopia he envisioned for society.



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124 Alexandr Rodchenko. Montages for Vladimir Mayakovsky's poem *Pro Eto* (About this). 1923. By permission of The British Library, London

125 Kasimir Malevich. *Suprematist Painting*. 1917–18. Oil on canvas, 38¼ × 27½". Stedelijk Museum, Amsterdam

126 Kasimir Malevich. *Black Square*. ca. 1923. Oil on canvas, 41 11/16 × 41 11/16". State Russian Museum, Saint Petersburg

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127 El Lissitzky. *Tatlin at Work.* ca. 1924. Drawing, watercolor, and photomontage, 11½ × 9". Private collection

128 El Lissitzky. *The Ship's Chart.* Unpublished illustration for Ilya Ehrenburg's *Sechs Erzahlungen mit Leichtem Schluss.* 1922. Collage and drawing with watercolor. Private collection

129

129 El Lissitzky. *Proun 19D.* ca. 1922. Gesso, oil, collage, etc., on plywood, 38⅜ × 38¼". Collection, The Museum of Modern Art, New York. Katherine S. Dreier Bequest

CHAPTER 4

Dada

Dada, the brilliant invention of writers and poets Hugo Ball, Tristan Tzara, Richard Huelsenbeck and artists Marcel Janco and Jean (Hans) Arp, was founded in Zurich in the spring of 1916. The group, composed of refugees from World War I, gathered in neutral Switzerland to protest the Great War and to express their anger over the system that had fomented it. They rejected the "logic" of nineteenth-century rationalism that had, in their view, led to a morally corrupt society and culminated in widespread death and destruction. At the Cabaret Voltaire, which became their headquarters, these artists and writers initiated a provocative series of exhibitions, poetry readings, and performances designed to take place in a frenetic and chaotic atmosphere. Many of their most outrageous activities were influenced by the Futurists, particularly Marinetti, who introduced "noise music"—a chorus of rattles and pot covers, kettledrums and typewriters—to simulate the "bruitism" of the real world. (In his book *Dada: Art and Anti-art*, the artist and writer Hans Richter describes *bruitism* as the term used by the Futurists to define the notion of incitement and mania that they employed in their art.)[1] The majority of the Dada artists, like the Futurists, decided on an active form of protest but confined their activities to the stage, to proclamations, and to their art rather than engaging in any form of overt political anarchy. Their art was subversive in origin, irrational in composition, and often ephemeral in form; it was their means of protesting the traditions in art, society, and politics that had led to the blasphemous war.

The name Dada was discovered by accident, according to Huelsenbeck, who stated that he and Hugo Ball came across it in a French-German dictionary as they were looking for a name for the singer at their cabaret. He also pointed out that *dada* is French for hobbyhorse.[2] While other authors have claimed its invention and still others have given it different meanings, Dada came to stand for rebellion, disruption, and change. From a fixed order came an art of chance, randomness, and innovation in every medium, but most especially in collage, assemblage, the found object, photomontage, photography, and film—offshoots of art that they felt had the least to do with traditional painting and sculpture.

The artists affiliated with the Dada movement employed collage and photomontage. They drew heavily on the vernacular forms of the eighteenth and nineteenth centuries, such as the aforementioned valentines, buttons, and boxes covered with scraps of material, albums, and postcards (see pls. 1, 3, 4), and updated this material with more contemporary sources appropriated from the mass media. But while these served the Dada artists as a significant source of inspiration, the Cubist *papiers collés* provided the direct formal precedent for their use of collage. The Dada artists admired the Cubist use of the quotidian, although their approach to collage differed substantively in form and content.

130 Hannah Höch. *Cut with the Kitchen (Cake) Knife Dada through Germany's Last Weimar Beer Belly Cultural Epoch.* ca. 1919. Collage, 44⅞ × 35⅜". Staatliche Museen zu Berlin—Preussischer Kulturbesitz: Nationalgalerie, Berlin

dada
Komm
Die
anti
dada
Bewegung
Ha, ha, ein junger Mann
Dada ist keine Kunstrichtung
Die große
Wut
dada
DADA i Sten

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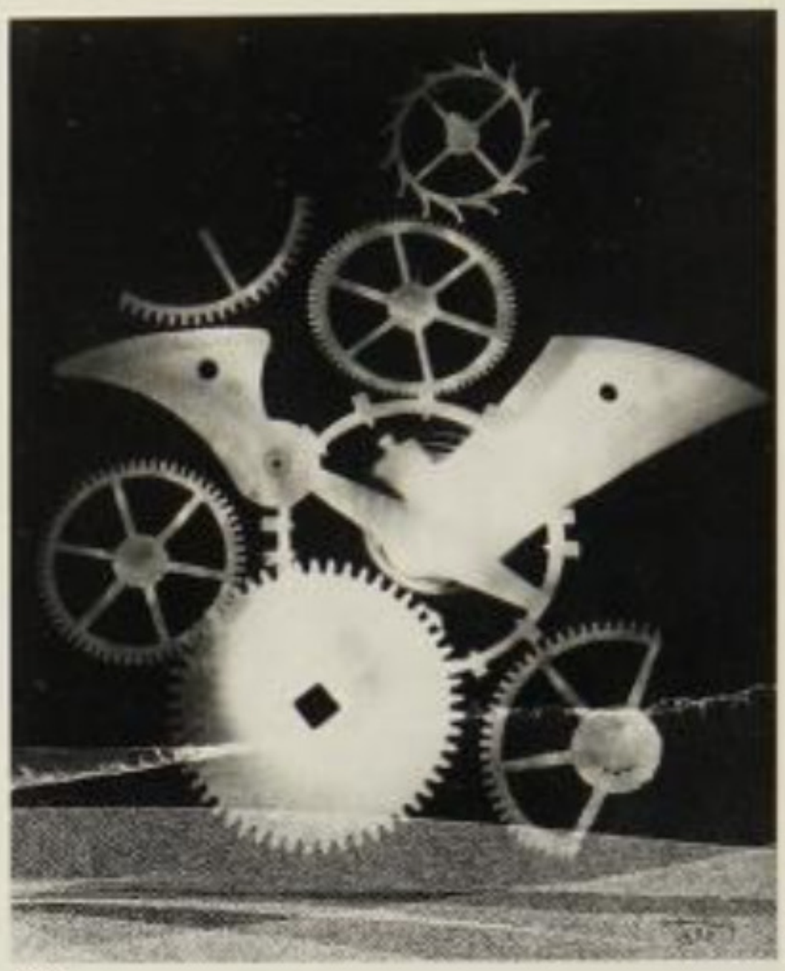

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131 László Moholy-Nagy. *Double Portrait (László and Lucia).* ca. 1923. Photogram, 13¾ × 10⁵⁄₁₆". Courtesy the Board of Trustees of the Victoria & Albert Museum, London

132 Man Ray. *Clock Wheels.* 1925. Rayogram, 11 × 9". Yale University Art Gallery, New Haven, Conn. Gift of Collection Société Anonyme

The majority of the Dada artists eliminated painting and drawing in their work and substituted photography and reproductions from mail-order catalogues, magazines, and the like. The classic composition favored by the Cubists, based on a harmonious figure-ground relationship in which vertical or horizontal forms were aligned with the rectangle of the paper or the canvas support, was discarded by the Dada artists. The characteristic Dada composition used asymmetrical forms, clustered images, and pronounced diagonals. The majority of the Dada artists were as concerned with the social and political aspects of their work as they were with the notion of pure form. Their choice of subject and the way in which they structured their compositions underscored their political concerns. They gave a new meaning to collage in the form of photomontage and a new life to painting and sculpture in the form of the readymade or found object. Theirs was a language that was suspect of tradition and critical of every aspect of society, and it was clear through their work and in their comments that they were not by nature utopian.

While Dada as a movement was officially launched in Zurich, it developed almost simultaneously in other cities. At the war's end in 1918, Berlin Dada, or Club Dada, as it was then called, was formed by a more radical, pro-Communist group, this group totally committed to political action. Of all the Dada centers—Zurich, Berlin, Paris, Cologne, Hannover, and New York—Berlin produced as much straightforward political material as it did photomontage and objects. The circle consisted of Huelsenbeck, George Grosz, Johannes Baader, Hannah Höch, John Heartfield (who was born Helmut Herzfelde and changed his name during World War I to protest Germany's xenophobia), and Raoul Hausmann, many of whom pioneered in the area of photomontage. The use of a photograph as an artistic material is as old as the medium itself. Among the earliest to use the photographic process in an art context was William Henry Fox Talbot, who in the 1830s evolved a system of direct contact printing from such natural elements as leaves, ferns, and flowers, as well as from drawings, a technique that was put to good use by Christian Schad, László Moholy-Nagy,

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and, particularly, Man Ray in the "schadographs," "photograms," and "rayograms," they developed in the 1920s (pls. 131, 132). Another photographic technique that directly influenced photomontage was the combination of negatives in the printing process. Among those who pioneered in the process was Oscar G. Rejlander, who, in his work *The Two Ways of Life*, 1857 (see pl. 5), used close to thirty separate negatives.

Combination printing and composite photography were popular applications of the photographic process in the nineteenth century, as was the use of trick photography. Georges Méliès and other motion picture pioneers mixed photography and constructed objects with painted sets in their films (pl. 133). But the term *photomontage* was, according to Hausmann, invented by the Berlin Dadaists to distinguish their efforts as "engineers" or "mechanics" from those of "artists" and to separate their work from Cubist collage.[3] They—like Picasso and Braque—wore overalls to distinguish them as workers rather than artists. They chose to align themselves with the working classes and to use cheap or common materials rather than the precious ones favored by a social system they despised. The Cubists used ordinary materials as a way of renovating art. The

133 Georges Méliès. Still from his film *The Man with the Rubber Head*. 1902. British Film Institute, London. Stills, Posters and Designs

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artists of the Russian avant-garde, who also used commonplace and mass-produced materials, were more overtly political and sought to make their achievements part of the new Soviet order. Dada artists, on the other hand, the Berlin Dadaists in particular, saw their art as a means of protest, although few participated actively in any political organizations. Photomontage, the most dynamic invention of the postwar era, became the most brilliant solution for the Dadaists as an art of protest.

The invention of photomontage in Germany has been claimed by Grosz and Heartfield on the one hand (pls. 135, 136) and by Höch and Hausmann on the other (pls. 134, 137, 138). In his book *Dada: Art and Anti-art*, Hans Richter quotes Grosz recalling the moment:

> "In 1916, when Johnny Heartfield and I invented photomontage in my studio at the south end of town at five o'clock one May morning, we had no idea of the immense possibilities, or of the thorny but successful career, that awaited the new invention.
>
> "On a piece of cardboard we pasted a mischmasch of advertisements for hernia belts, student song-books and dog food, labels from schnaps- and wine-bottles, and photographs from picture papers, cut up at will in such a way as to say, in pictures, what would have been banned by the censors if we had said it in words. In this way we made postcards supposed to have been sent home from the Front, or from home to the Front. This led some of our friends, Tretjakoff among them, to create the legend that photomontage was an invention of the 'anonymous masses.' What did

134 Raoul Hausmann. *Head (ABCD).* 1923–24. Collage of pasted papers, 16 × 11¼". Musée National d'Art Moderne, Centre Georges Pompidou, Paris

135 John Heartfield. Cover for the periodical *Der Dada 3.* 1920. Akademie der Kunste zu Berlin. Heartfield Archive

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136 George Grosz and John Heartfield. *Life and Activity in Universal City at 12:05 Midday*. 1919. Photomontage. Destroyed

137 Hannah Höch. *Dada-Dance*. 1922. Collage, 12⅝ × 9⅛". Arturo Schwarz Collection, Milan

138 Hannah Höch. *Indian Dancer (From an Ethnographic Museum)*. 1930. Collage on green paper, 10⅛ × 8⅞". Collection, The Museum of Modern Art, New York. Frances Keech Fund

happen was that Heartfield was moved to develop what started as an inflammatory political joke into a conscious artistic technique."[4]

Höch and Hausmann have recorded that while they were vacationing on the Baltic coast in the summer of 1918, they were inspired by military mementos they saw in private homes in which the family would paste a photograph of the head of one of their male relatives over a preexisting image of a soldier's torso. Höch has also noted that she had been familiar with photomontage since

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childhood, through popular postcards (see, for example, pl. 4). What began as a popular diversion in the nineteenth century—the cutting out and reassembling of photographic images—became an ideal medium for criticizing that society.

It is difficult to date the use of photomontage with any certainty before 1919. Hausmann's design for a broadsheet, *Dada-Cino* (pl. 139), is believed to date to ca. 1919. Such works as Höch's *Cut with the Kitchen (Cake) Knife*,[5] ca. 1919, and *Collage*, 1920–22, Grosz's *Remember Uncle August, the Unhappy Inventor*, 1919, and *The Engineer Heartfield*, 1920, Hausmann's *Tatlin at Home*, 1920, and Baader's *Dada Milky Way (Dada Milchstrasse)*, 1918–20, *The Author in His Home*, ca. 1920, and *Collage a*, 1920–22 (pls. 130, 140–46), employ photographs in combination with typography and cut and pasted papers from newspapers and magazines. Photomontage as practiced by the artists of Club Dada employed abrupt shifts in scale and bizarre juxtapositions of imagery often reminiscent of the work of the Italian painter Giorgio de Chirico. The same qualities are to be found in the work of Max Ernst, a founding member of the Cologne branch of the Dada movement, who, deeply affected by de Chirico, had invented his own form of

139 Raoul Hausmann. *Dada-Cino*. ca. 1919. Photomontage, 12½ × 8⅞". Private collection, Switzerland

140 Hannah Höch. *Collage*. 1920–22. Collage of pasted paper, 9⅝ × 13". Collection Merrill C. Berman

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141 Raoul Hausmann. *Tatlin at Home.* 1920. Collage of pasted papers and gouache, 16⅛ × 11". Moderna Museet, Stockholm

142 Johannes Baader. *The Author in His Home.* ca. 1920. Pasted photographs on book page, 8½ × 5¾". Collection, The Museum of Modern Art, New York. Purchase

photomontage independently of the Berlin group. Like the Berlin Dadaists, Ernst composed his collages to convey political and social commentary, but he also imbued them with strong sexual and psychological undertones. Ernst's collages are distinguished by images evocative of de Chirico's metaphysical landscapes of 1914–18 and anticipate the provocative dream imagery later evidenced in his Surrealist works. In this respect at least, Ernst shares more in common with the film pioneer Méliès than he does with his Dada counterparts.

The "Erste Internationale Dada-Messe" (first international Dada fair) opened in Berlin on June 5, 1920. The theme of the exhibition—"Art is dead! Long live the machine art of Tatlin!"—underscored the Dada commitment to the industrial age. The fair included works by the Berlin Dadaists as well as Arp, Ernst, and the French Dadaist Francis Picabia. Among the works on view were Hausmann's *Dada Siegt*, 1920 (pl. 147), a play on the work of the Italian painter Giorgio de Chirico, and *Tatlin at Home*. Suspended from the ceiling of the main gallery was a stuffed dummy dressed in a German officer's uniform and fitted with the head of a pig; near it was a dressmaker's dummy with a lit electric light bulb for its head[6] (pl. 148). Many of the works were clearly intended to protest the German military and the German nation of World War I. At the same time, the angry and antic practices of the Dadaists provide an insightful

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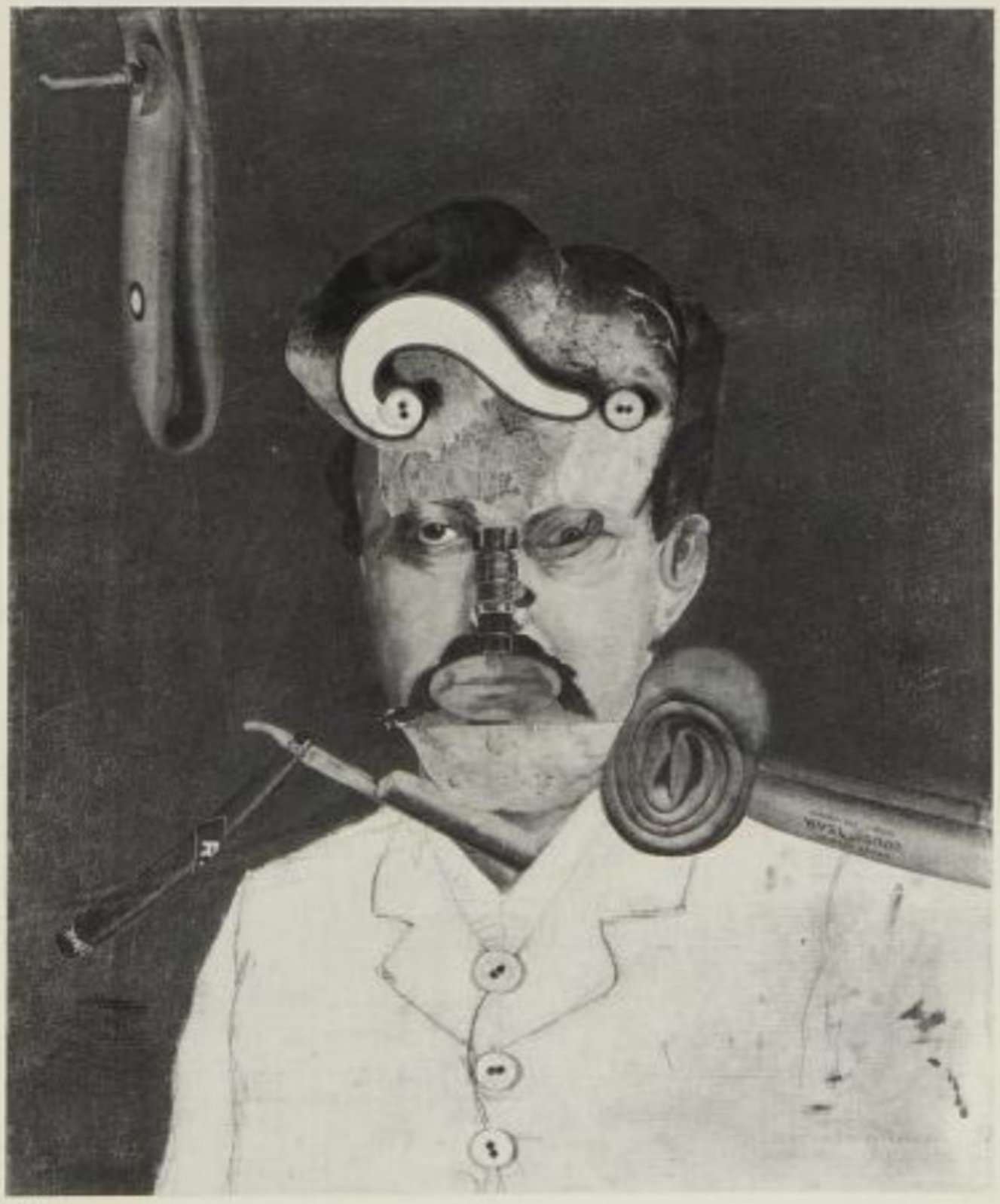

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143 Johannes Baader. *Collage a.* 1920–22. Collage of pasted papers, 13⅞ × 19⅞". Musée National d'Art Moderne, Centre Georges Pompidou, Paris

144 George Grosz. *Remember Uncle August, the Unhappy Inventor.* 1919. Oil on canvas with cut and pasted magazine advertisements and buttons, 19¼ × 15⅝". Musée National d'Art Moderne, Centre Georges Pompidou, Paris

145 Johannes Baader. *Dada Milky Way (Dada Milchstrasse).* 1918–20. Collage, 20 × 12 13/16". Collection Merrill C. Berman

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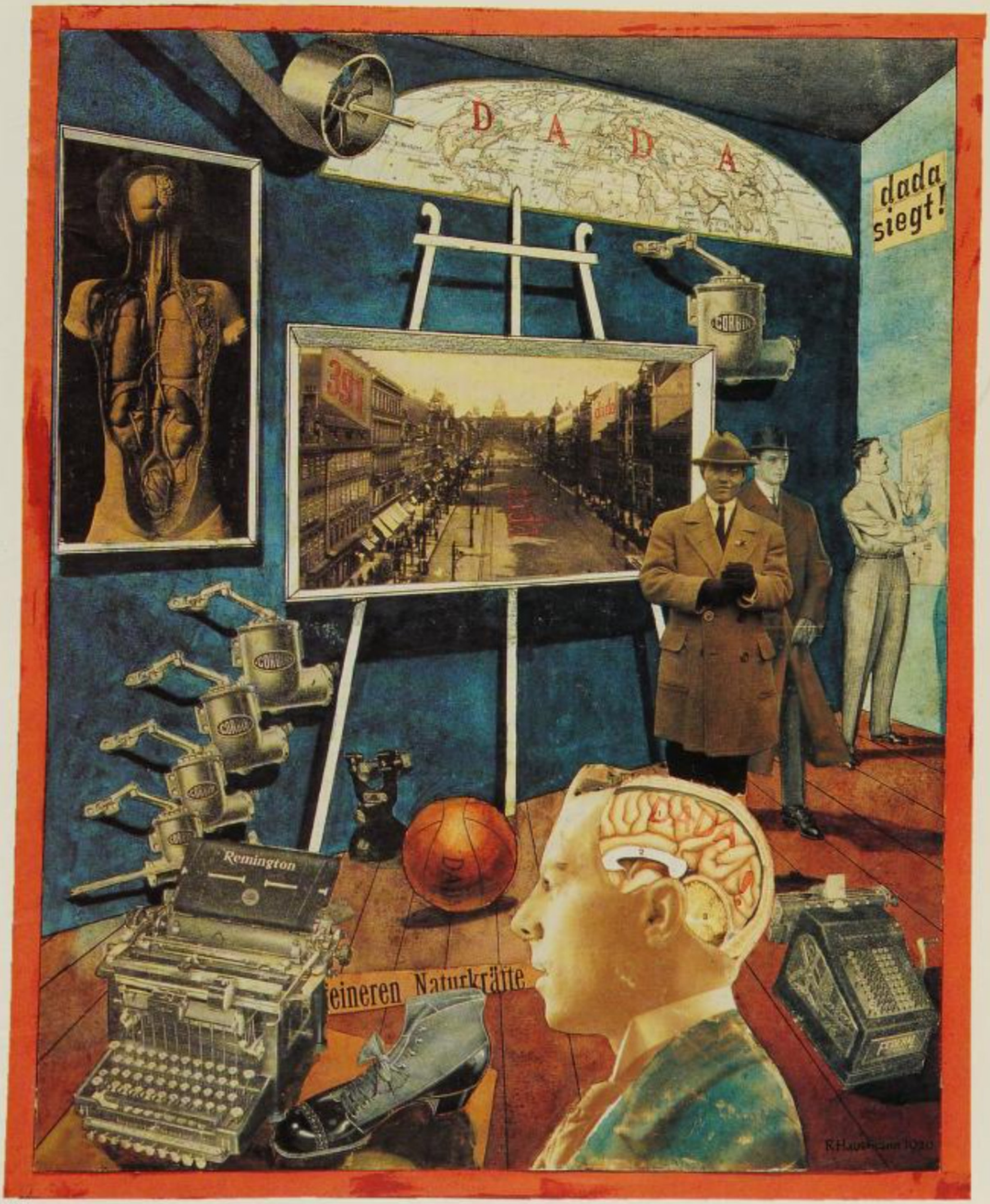
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CORONA
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146 George Grosz. *The Engineer Heartfield.* 1920. Watercolor and collage of pasted postcard and halftone on paper, 16½ × 12". Collection, The Museum of Modern Art, New York. Gift of A. Conger Goodyear

147 Raoul Hausmann. *Dada Siegt.* 1920. Watercolor and collage on wove paper, mounted on board, overall 23⅝ × 17¾". Private collection

148 Opening of "Erst Internationale Dada-Messe" (first international Dada fair), Burchard Gallery, Berlin, June 5, 1920. Left to right: (standing) Raoul Hausmann, Dr. Otto Burchard, Johannes Baader, Wieland Herzfelde, Margarete Herzfelde, George Grosz, John Heartfield, (sitting) Hannah Höch, Dr. Oz (Otto) Schmalhausen. Archives Marc Dachy, Paris

portrait of the period. Here the light bulb is framed in the most negative way as a comment on the ignorant, the bestial, the grotesque side of man. Picabia, who had come to New York in 1913 for the Armory Show and stayed on, had previously included his rendition of a light bulb in a 1917 issue of his magazine *391*, to which he appended the description "Américaine" (American woman). While his commentary is hardly flattering, it is satirical rather than nihilistic in intent. The use of ordinary objects as a way of describing a subject or a belief was a fundamental premise of Dada. It became an effective method for making pronouncements about society as well as a way of dispensing with traditional art. Since much of the premise of Dada is conceptual, and its influence on the art of the last half of this century has been profound, it is not surprising that objects like a light bulb have been used in various guises by such Dada-inspired artists as Jasper Johns, Robert Morris, and Dan Flavin (see pls. 377, 387).

In keeping with their anarchic ideas, the Berlin Dadaists showed a keen interest in transient materials. In addition to photomontage they produced posters, propaganda materials, and periodicals with the same intensity as the artists of the Russian avant-garde and emphasized typography in a manner not even envisioned by its first practitioners, the Cubists. They analyzed society by the very means with which it was advertised, using its symbols as emblems of a larger order. Combining inflammatory newspaper headlines with audacious

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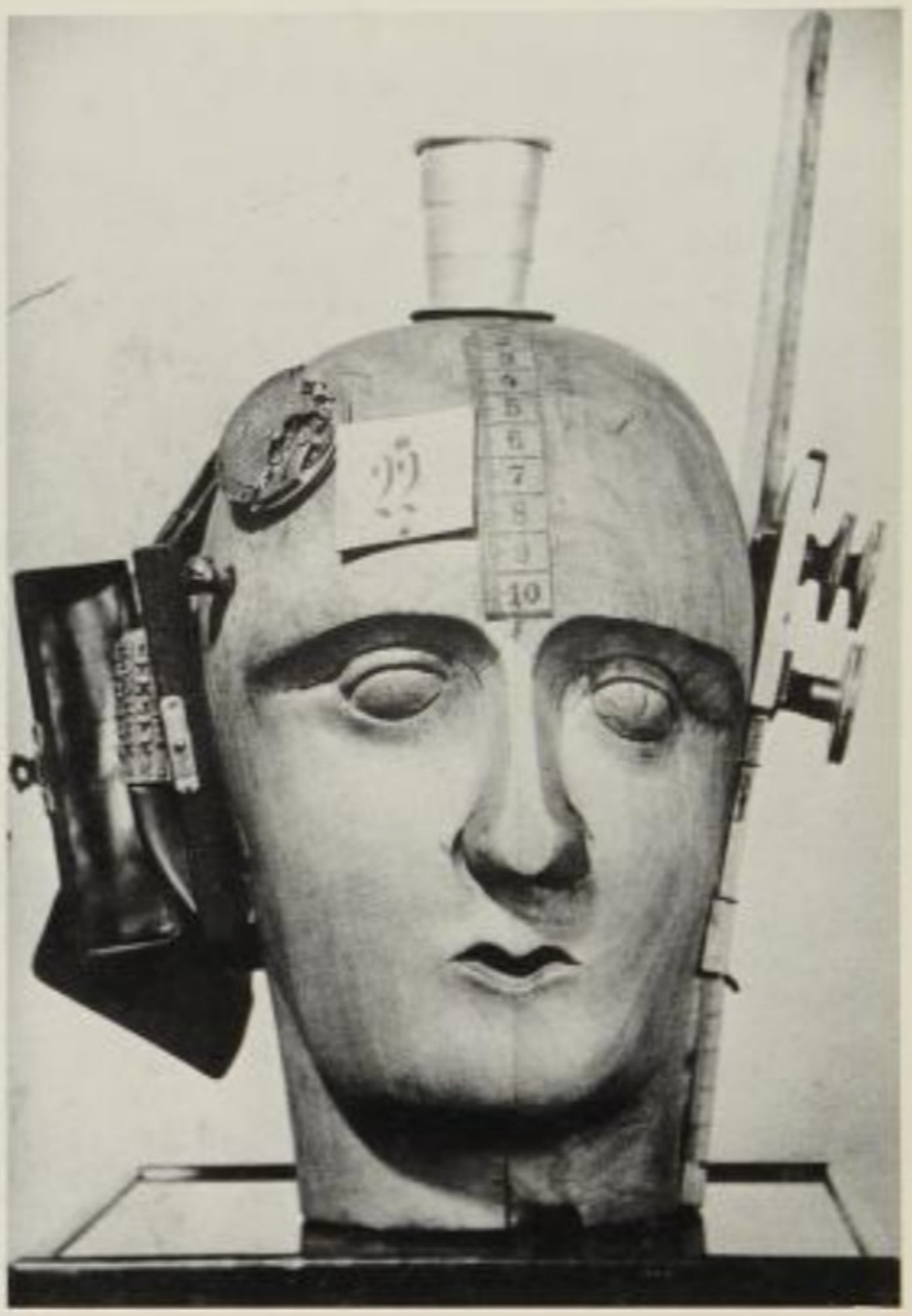

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magazine advertisements, anatomical diagrams, photographs, and postcards and such commonplace objects as a dressmaker's dummy or a tape measure, the Berlin Dadaists created a scathing indictment of society. Their brutal commentary was heightened by the illogical combinations of imagery, sudden changes in perspective, dramatic foreshortening, shifting planes, and sharp diagonals. In collage and photomontage they found the perfect medium for a world they thought had gone mad.

As evidenced earlier, the Berlin Dadaists showed a keen interest in exploiting human anatomy, particularly the head, to mock the concept of nationalism. Hausmann's *The Spirit of Our Time—Mechanical Head*, 1919 (pl. 150), is yet another indictment of man's limited capacity to think and to create. Hausmann literally comments on the measure of the individual's worth, using a tape measure to quantify the brain, and clearly finds him wanting. Hausmann's *The Art Critic*, 1919–20 (pl. 149), is both a satirical view of a critic and a photomontage made up of the artist's phonetic poems. Hausmann used the head of the critic to present a person who is readily given to pronouncements on art but whose vision is flawed. This idea was taken up by Jasper Johns in his sculp-metal relief *The Critic Sees*, 1961 (pl. 151), in which the image of a pair of glasses suggests the critic is all mouth. On the other hand, genius and intellect are honored in such succinct images as Hausmann's *Tatlin at Home*, although they are viewed as a

149 Raoul Hausmann. *The Art Critic.* 1919–20. Mixed mediums, 12⅜ × 9⅞". The Tate Gallery, London

150 Raoul Hausmann. *The Spirit of Our Time—Mechanical Head.* 1919. Wood, metal, leather, and cardboard, height 12 13/16". Musée National d'Art Moderne, Centre Georges Pompidou, Paris

151 Jasper Johns. *The Critic Sees.* 1961. Sculp-metal over plaster with glass, 3¼ × 6¼ × 2⅛". Private collection

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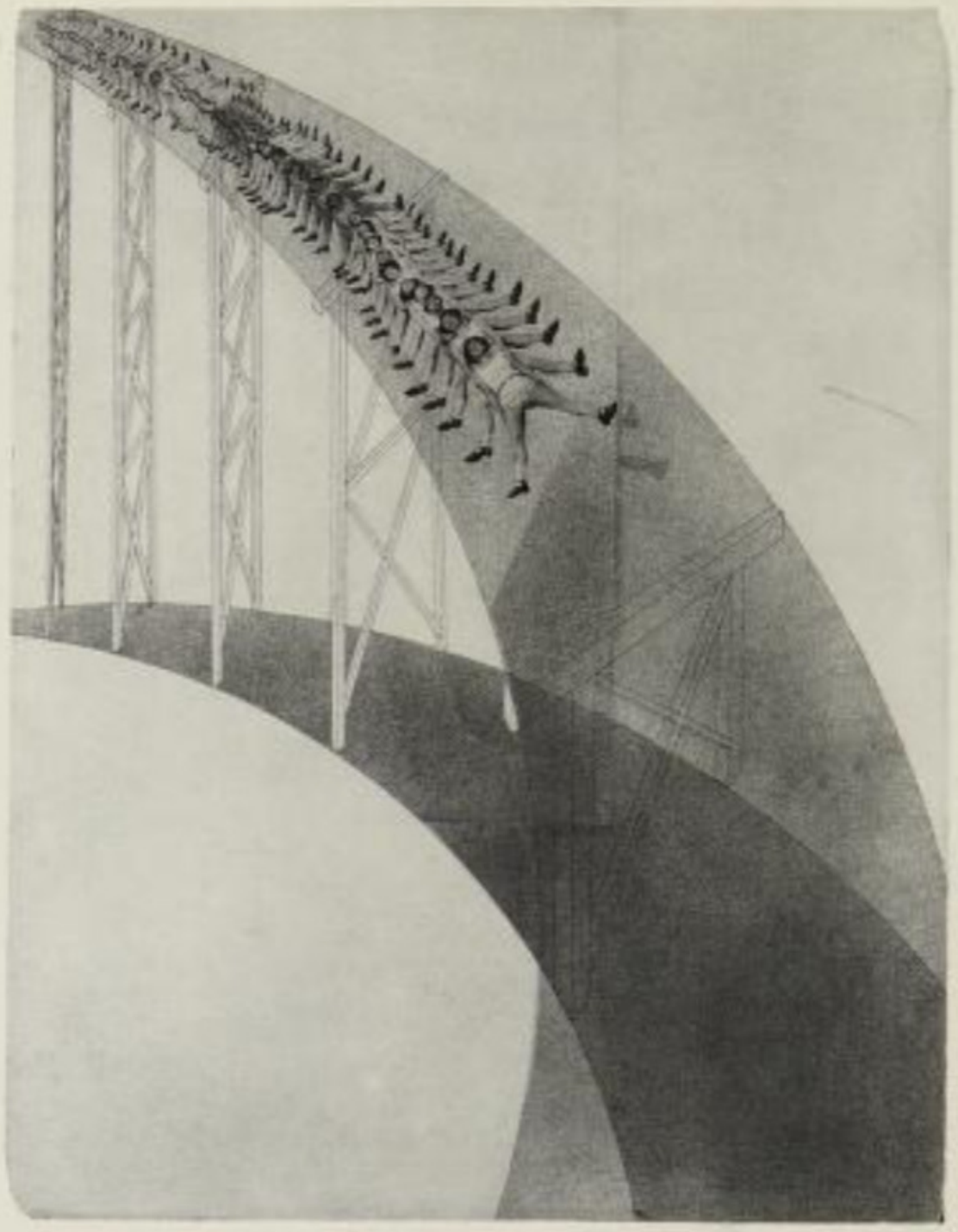

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152 László Moholy-Nagy. *Untitled (Collage with Black Center).* 1922. Collage with paint and gouache on paper, 19⅝ × 19⅞". Kunsthaus Zurich. Graphische Sammlung

153 László Moholy-Nagy. *Chute.* 1923. Airbrush, pen and ink, and collage of halftone and gravure reproductions of photographs, 25½ × 19½". Collection, The Museum of Modern Art, New York. Gift of Mrs. Sibyl Moholy-Nagy

154 Paul Citroën. *Metropolis.* 1923. Pasted photographs, postcards, and photoengravings, 30 × 23⅛". The Print Cabinet, University of Leiden, the Netherlands

mixed blessing. Höch's *Cut with the Kitchen (Cake) Knife* also comments on intellect and presents an anthology of Dada personalities and Dada obsessions.

Other Dada works capture the futuristic modern city, a city of massive towers and frenetic speed, a vital, urban, industrialized world that held out the promise of a glorious future to the polyglot working classes. László Moholy-Nagy, the Hungarian-born artist who came to the Bauhaus in 1923, was influenced by the Dada and Constructivist movements. He used photomontage as a means of fusing serial imagery and abstract form to capture the speed and movement of mechanized society (pl. 153). Unlike the Dadaists, however, he was more concerned with the work's plasticity than with its content, abstracting an idealized form from machines to create his own vision of society (pl. 152). Paul Citroën, a student at the Bauhaus from 1922 to 1925 who greatly admired the Berlin Dadaists, created the photomontage *Metropolis* in 1923 (pl. 154), which anticipates Fritz Lang's visionary film of the same title of 1926. The Berlin Dadaists portrayed the nature of their society in terms of its own common language; in so doing, they laid the groundwork for a political, social, and aesthetic dialogue in art that continues to be meaningful to this day. Their use of photomontage as an effective means of commenting on society's ills has been emulated in the collage and photomontage of many 1950s and 1960s artists. The Neo-Dada and Pop movements that arose in New York in the late 1950s and the early 1960s, the Fluxus movement that began in 1962, and much of the 1980s appropriation art are among the many movements that adapted the Dada practice of using criticism, satire, and commentary in art to provide insights into art and society.

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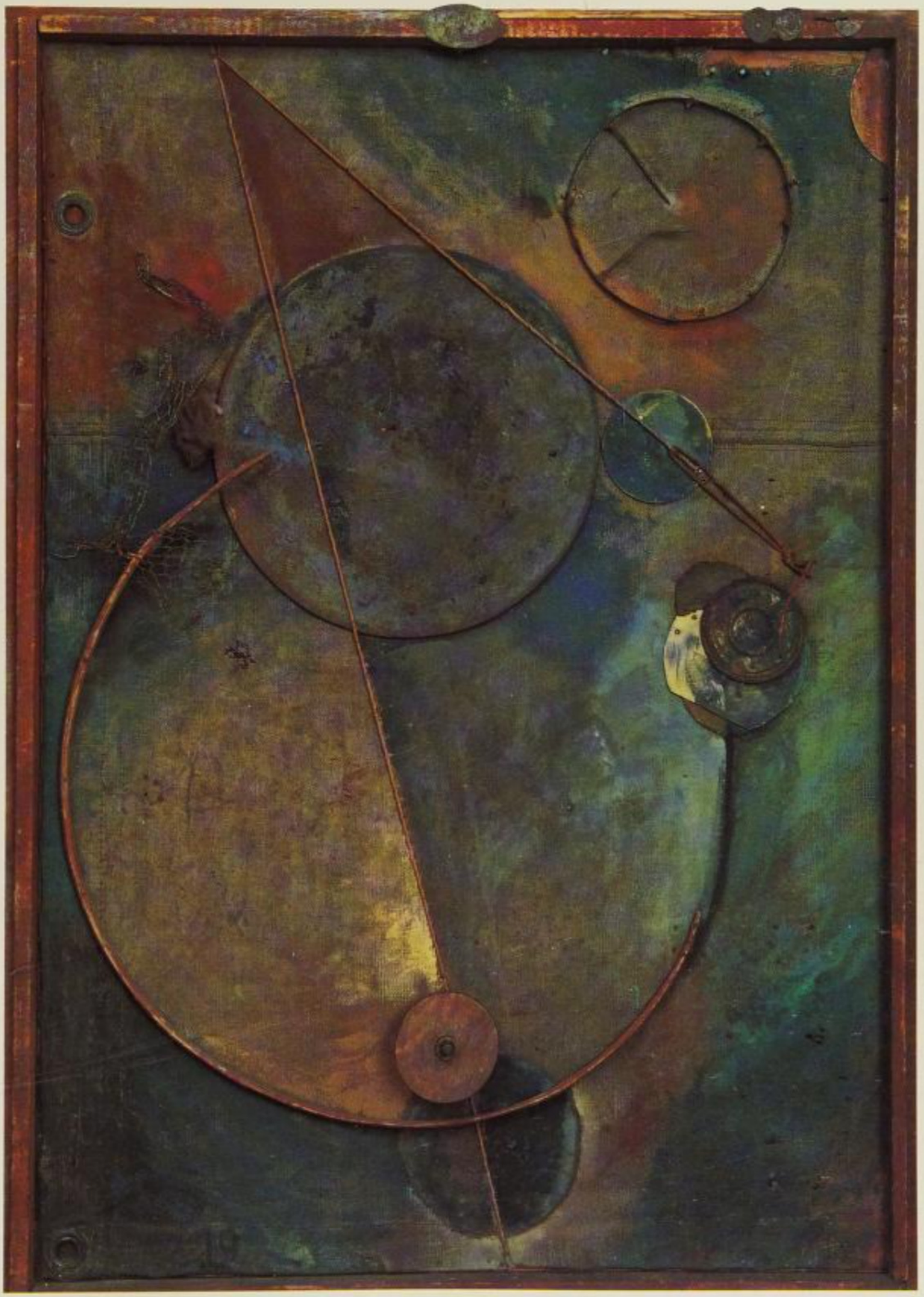
155 Kurt Schwitters. *Merzbild Einunddreissig*. 1920. Assemblage, 38½ × 25⅞". Sprengel Museum, Hannover, on permanent loan from the Marlborough Gallery, London

156 Kurt Schwitters. *Picture with Light Center*. 1919. Collage of cut and pasted papers and oil on cardboard, 33¼ × 25⅞". Collection, The Museum of Modern Art, New York. Purchase

157 Kurt Schwitters. *Das Kreisen (Revolving)*. 1919. Relief construction of wood, metal, cord, cardboard, wool, wire, leather, and oil on canvas, 48⅜ × 35". Collection, The Museum of Modern Art, New York. Advisory Committee Fund

In Hannover, Kurt Schwitters, spurned by the Berlin Dadaists, created his own unique idiom. Schwitters adopted certain aspects of Cubist methodology, cutting and pasting together scraps of rubbish that he had painstakingly gathered in his travels around the city. One such fragment, an advertisement for a *Kommerz- und Privatbank* (commercial and private bank) became the inspiration for his renowned series of *Merz* collages and constructions, for which *Picture with Light Center* and *Das Kreisen (Revolving)*, both of 1919 (pls. 156, 157), are but two formidable examples. The term *Merz* was a name Schwitters adopted in July 1919 as a substitute for the term Dada.

Schwitters's ambition to join Club Dada was frustrated by Huelsenbeck, who disliked the artist and his affiliation with Der Sturm, a movement organized by Herwarth Walden, and was angered by the public success of his poem "An Anna Blume," which first appeared in the periodical *Der Sturm* in August 1919. The poem, composed from bits and pieces of written conversations and words



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158 Raphael. *Sistine Madonna.* 1513. Oil on canvas, 8'8½" × 6'5". Gemäldegalerie Alte Meister. Staatliche Kunstsammlungen Dresden

159 Kurt Schwitters. *Knave Child.* 1921. Collage, 6¾ × 5⅛". Sprengel Museum, Hannover

taken from scraps of newspaper cuttings, was similar in form and content to his work in two and three dimensions and brought Schwitters national attention. Although Huelsenbeck thought the poem contained "an idealism made dainty by madness" and found it "rather silly,"[7] it is hard to comprehend why his dislike for it was so intense. The art historian Werner Schmalenbach notes, however, of the poem: "Petty-bourgeois sentimentality is made fun of—but in petty-bourgeois language. . . . Thus this poem could become a real love poem, a love poem in which grammar and vocabulary were tangled up not only because Dada demanded it but because the—pretended—intoxication of love demanded it."[8] It seems probable that a love poem was deemed an unsuitable subject by the more militant Huelsenbeck. It is even more probable, however, that Schwitters's fame, derived as it was independently of the group, infuriated Huelsenbeck even more.

Although Schwitters appears to have made collages beginning in late 1918, his better-known works date from 1919–20. During those years the artist produced two series, a group of assemblages whose titles he prefixed with the letter A and a group of large collages that he designated with the letter B. In both he combined cut and pasted papers, tickets, cigarette wrappers, newspapers, bits of fabric, slivers of wood, and sections of dowels. He employed the Cubist grid as a basic part of his armature and used the Dada method of contrasting disparate forms and materials. Where he chose to work on the diagonal, as he did in a number of collages, reliefs, and constructions, or to introduce circular elements into his compositions, he often achieved an expansive effect. These elements also lend his work a dynamic force, which is frequently enhanced by painterly passages, a reflection of his earlier association with the Expressionist movement and Der Sturm. Such formal devices as the diagonal are a striking feature of many of his assemblages and his subsequent *Merzbau* (pls. 155, 162). In these, Schwitters developed the Dada concept of illogical juxtaposition into a truly three-dimensional form and brought to collage a new meaning, as he elaborated on the potential of translating two-dimensional collage into three-dimensional assemblage and environmental art.

Schwitters's pictorial vocabulary was vast. From a few fragments of paper, he could compose a collage that was virtually abstract. He could also construct collages in which he juxtaposed real materials with reproductions of earlier paintings—of the Virgin (for instance, Raphael's *Sistine Madonna*, of 1513, pl. 158)—or segments from comic strips (pls. 159, 161). He would jam together theater tickets and bits of lace, mix female figures and machine parts, juxtapose text fragments and package labels, combine fashion illustration with fine art (pl. 160). In many respects, Schwitters's interests paralleled that of other Dada artists. But while his work is occasionally satiric, it is too personal and autobiographic to be compared with the more political Dadaists. His work, moreover, is distinguished by its painterliness, an outgrowth of his earliest work; it reflects a complete commitment to the nuances of overlapping planes, the play of light, the contrast of solid and transparent forms, the dialogue between the painted passage, catalogue reproduction, and object. Schwitters remained far more committed to the Cubist aesthetic than his Dada counterparts, and it is this factor more than any other that separates them. Schwitters's knowledge of the vernacular was absolute; his choices selective and evocative. From society's detritus he

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created poetry; his poetry inspired countless artists, among them Joseph Cornell and Robert Rauschenberg.

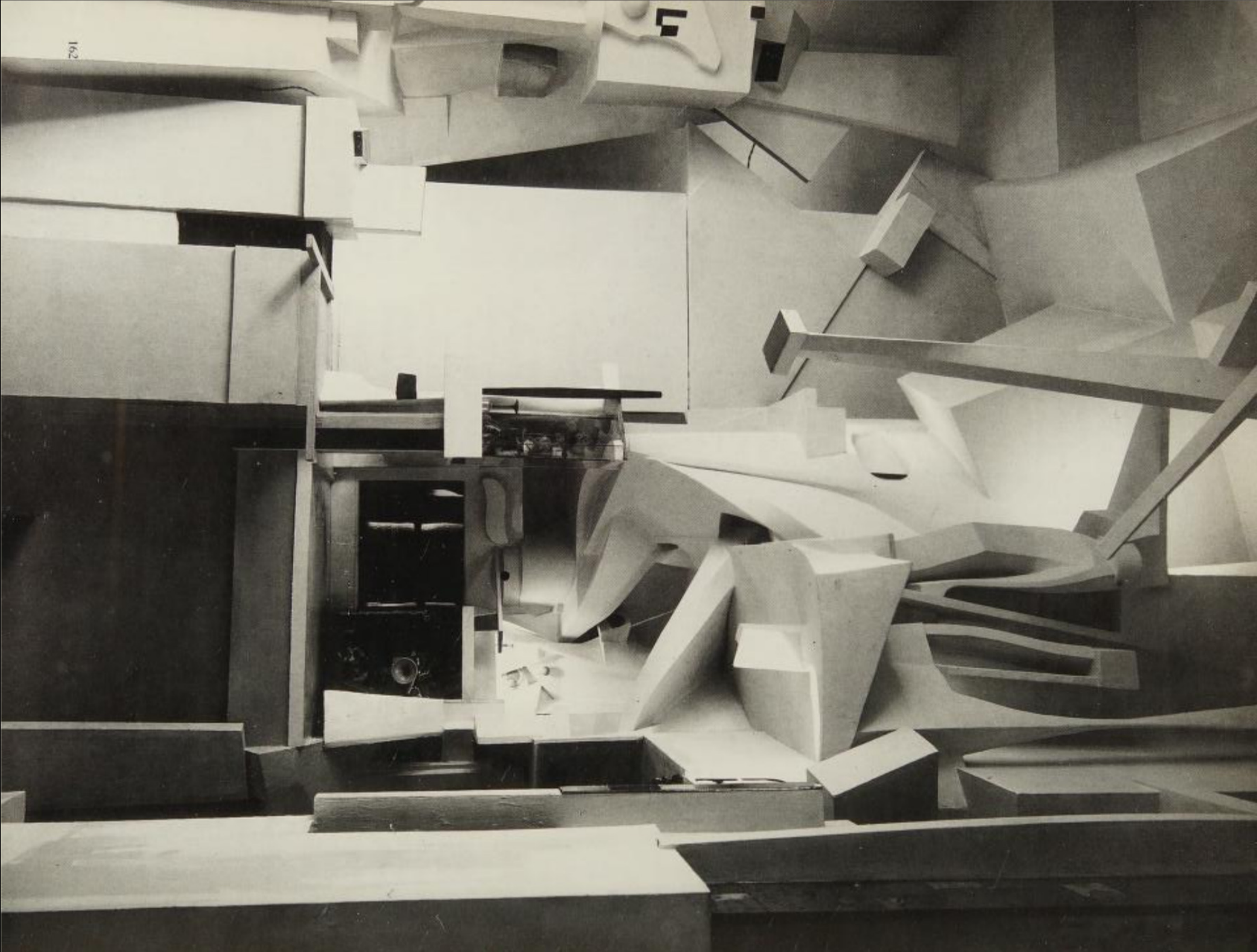
Schwitters's *Merzbau* is a truly innovative development of collage and assemblage, the first environmental sculpture to be composed from an artist's studio (pl. 162). Alfred Dudelsack, who visited Schwitters's studio in 1920, noted,

> The interior does not give the impression of being a studio but a carpentry shop. Planks, cigar chests, wheels from a perambulator for Merz-sculptures, various carpentry tools for the "nailed-together" pictures, are lying between bundles of newspapers, as are the necessary materials for the "pasted" pictures and for the Anna Blume poems. With loving care, broken light-switches, damaged neckties, colored lids from Camembert cheese boxes, colored buttons torn off clothes, and tram-tickets are all stored up to find a grateful use in future creations.[9]

The *Merzbau* started out as a column; three of these columns were known to have been in the studio by 1923 when Schwitters began to construct a complete environment. It was the natural outgrowth of his fascination with junk and with

160 Kurt Schwitters. *The Kots Picture (Das Kotsbild).* 1920. Collage, 10⅝ × 7⅝". Sprengel Museum, Hannover

161 Kurt Schwitters. *For Kate.* 1947. Pasted papers, 4⅛ × 5⅛". Private collection



the cumulative process that stems from assemblage. Over the course of nearly two decades, the *Merzbau* evolved into a more formal order, in keeping with the artist's growing interest in Constructivism. It is this version that is best preserved for us in photographs (the construction was obliterated by bombs in 1943). As Kate Steinitz noted, the *Merzbau* was a grotto, a term Schwitters used to identify sections of the environment, among them the Great Grotto of Love or the Goethe Grotto; other sections included the Cathedral of Erotic Misery, the Lavatory Attendant of Life, and the Sex-Murder Cave, which featured a broken plaster cast of a nude female stained red.[10] It is in his *Merzbau* that Schwitters fulfilled his wish to devote himself to junk; from it, he fashioned an assemblage that bridged the gap between art and life.

The Cologne branch of Dada was formed in 1919 by Ernst, Arp (the two became close after their first meeting in 1914), and Alfred Grunewald, whose pseudonym was Johannes Theodor Baargeld. They called the branch Zentrale W/3 (Zentrale Weststupidien/3). In speaking of the Cologne activities, Ernst expressed the general impetus behind Dada:

> Contrary to general belief, Dada did not want to shock the bourgeoisie. They were already shocked enough. No, Dada was a rebellious upsurge of vital energy and rage; it resulted from the absurdity, the whole immense *Schweinerei* of the imbecilic war. We young people came back from the war in a state of stupefaction, and our rage had to find expression somehow or other. This we did quite naturally through attacks on the foundations of the civilization responsible for the war. . . . Our enthusiasm encompassed total revolution.[11]

The pervasive anarchy in postwar Germany had encouraged Ernst's interest in radical politics and led to his friendship with Baargeld, a young Communist sympathizer (pl. 163). Baargeld, the son of a wealthy banker (the name was given to him by his friends; the German word *bargeld* means cash), was chiefly interested in political action and literary scandal.[12] The two often collaborated in making collages and objects, and together they edited the inflammatory magazine *Der Ventilator*, whose tone was extremely violent. Directed at the working classes, it was distributed in the streets and at factory gates. The magazine sold a respectable twenty thousand copies before the British army of occupation in the Rhineland banned it. The group also distributed the short-lived periodicals *Bulletin D* and *Die Schammade*. (Baargeld's father was apparently so relieved that his son was more concerned with art activities than political ones that he agreed to help finance *Die Schammade*.)

Cologne Dada ended as an organized movement in 1920 with a sensational event held in the courtyard of a beer hall, the "Brauhaus Winter." It was the second of such events, the first, occurring in 1919, called "Dada-Vorfrühling" (Dada Early Spring). As Ernst described the second event:

> Entry effected through a room reserved for "Gentlemen." But a great throng none the less. Poster: "There is the beloved Dada Baargeld, there the dreaded Dadamax Ernst." Climax of the exhibition: Baargeld's *Anthropophiliac Tapeworm*, Dadamax's *Fluidosceptrik of Rotswhita von Gandersheim, Unheard-of Threats from the Skies* and *Original Running Frieze from Lung of a [Forty-seven year-old] Smoker*. Those works destroyed by members of

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162 Kurt Schwitters. *Merz Construction (Merzbau).* ca. 1923–33. Assemblage in artist's home. Destroyed 1943

163 Johannes Baargeld. *The Human Eye and a Fish, the Latter Petrified.* 1920. Pasted paper and pen and ink, 12¼ × 9⅜". Collection, The Museum of Modern Art, New York. Purchase

164

164 Max Ernst and Luise Ernst-Strauss. *Augustine Thomas and Otto Flake*. 1920. Collage on paper, 9⅛ × 5¼". Sprengel Museum, Hannover

165 Max Ernst. *Mine Hostess on the Lahn, guardian angel of the Germans, yours is industry anatomy paleontology grant us small pleasures (Frau Wirtin an der Lahn, Schutzengelin der Deutschen, dein ist die Industrie Anatomie Paläontologie schenk uns kleine Frohlocken)*. 1920. Collage, gouache, and ink on paper, 9⅞ × 12⅜". Staatsgalerie Stuttgart. Graphische Sammlung

166 Francis Picabia. *Amorous Parade*. 1917. Oil on canvas, 28½ × 37½". Morton G. Neumann Family Collection

> the public in fits of rage were regularly replaced by new ones. Charges (of fraud, obscenity, creating a public scandal, etc.), were withdrawn after police interrogation of the accused. The exhibition was closed by the police.[13]

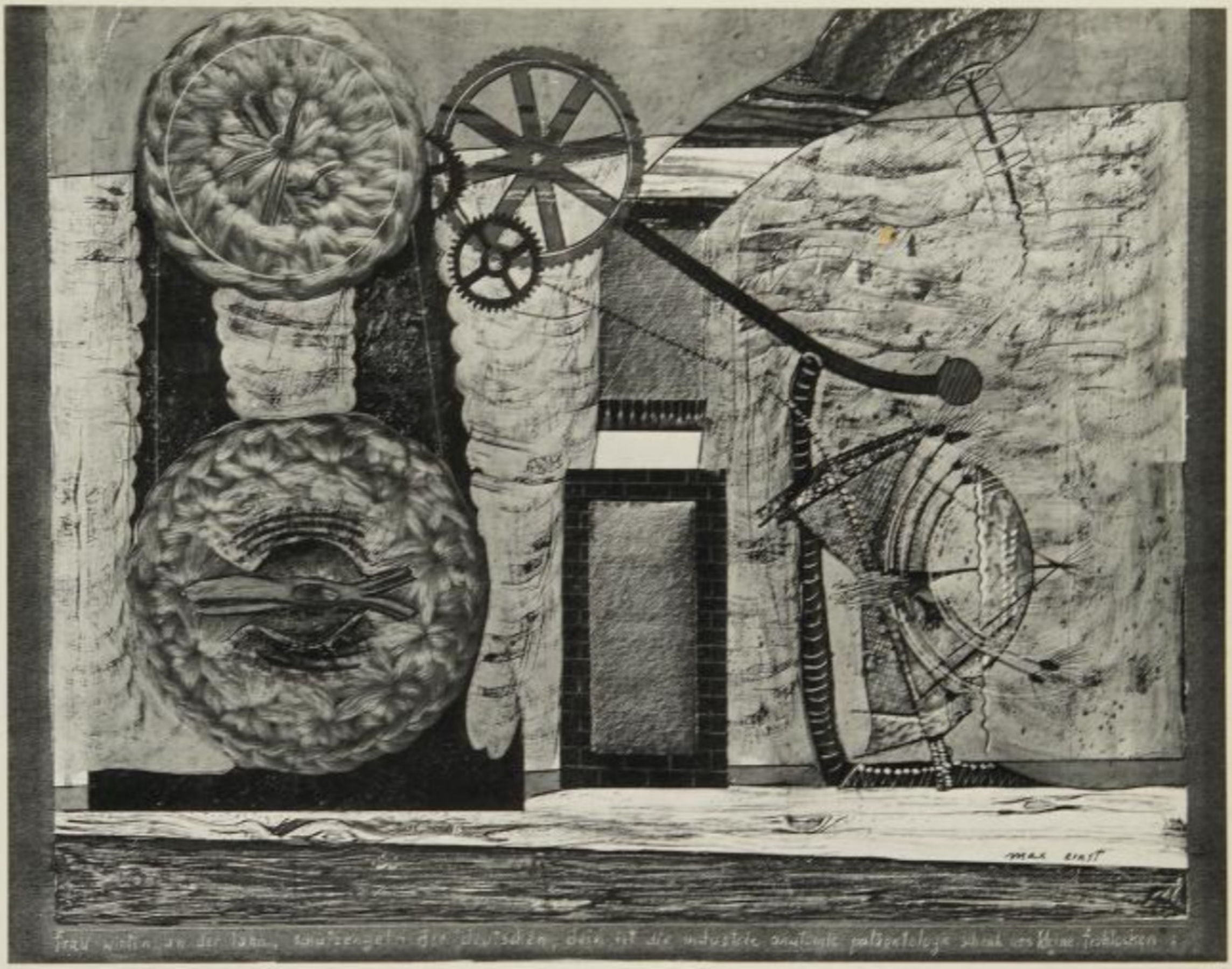
Baargeld's offensive *Fluidosceptrik* was an aquarium filled with red-colored water, meant to resemble blood, in which floated an alarm clock, a woman's wig, and a wooden female hand. A girl in a communion dress recited obscene poetry. Ernst also provided an object to which an axe was attached. The public was invited to vent its anger with the axe, and they did so with a vengeance. The item seized as pornography turned out to be a reproduction of Dürer's engraving *Adam and Eve*. After this offensive object was removed, the police permitted the exhibition to reopen.

In speaking of collage, Ernst has talked about the sources of his imagery, the role of the subconscious, and his methods of making art:

> "One rainy day in 1919, finding myself in a village on the Rhine, I was struck by the obsession which held under my excited gaze the pages of an illustrated catalogue showing objects designed for anthropologic, microscopic, psychologic, mineralogic, and paleontologic demonstration. There I found brought together elements of figuration so remote that the sheer absurdity of that collection provoked a sudden intensification of the visionary faculties in me and brought forth an illusive succession of contradictory images, double, triple and multiple images, piling up on each other with the persistence and rapidity which are peculiar to love memories and visions of half-sleep."[14]

During the early period of his Dada investigations, Ernst had become aware of the work of de Chirico in the Italian magazine *Valori Plastici*. He employed de Chirico's use of a strange and disorienting space in his lithographs, collages, paintings, and reliefs of the period. Ernst emulated de Chirico's paintings with their distorted spatial perspectives, deeply recessed spaces, mannequins' figures, and silhouetted forms. In his illogical juxtaposition of imagery, Ernst recreated the enigma and mystery of de Chirico's silent canvases, to which Ernst added his own provocative and satirical view of life and art.

Although Ernst said he was scarcely aware of Marcel Duchamp's work, a collage on which he collaborated with his wife Luise Ernst-Strauss, *Augustine Thomas and Otto Flake*, 1920 (pl. 164), for example, is reminiscent of Duchamp's rectified readymade *Girl with Bedstead (Apolinère Enameled)* of 1916–17 (pl. 192). Using techniques similar to Duchamp's, Ernst transformed preexisting elements and incorporated the use of chance into his own brilliant Dada collages. Several of Ernst's works from 1919–20 also indicate his awareness of Picabia's mechanomorphic imagery. Ernst could have seen Picabia's work in Alfred Stieglitz's New York publication *291* or in Picabia's own periodical *391*. Ernst's works bear some resemblance to Picabia's in their mechanomorphic forms, resolute symmetry, and absolute frontality to the picture plane, which can be seen in a comparison of Picabia's *Amorous Parade*, 1917 (pl. 166), and Ernst's *Mine Hostess on the Lahn . . . (Frau wirtin an der Lahn . . .)*, 1920 (pl. 165). However, there were many differences between the two artists. Ernst, unlike Picabia,



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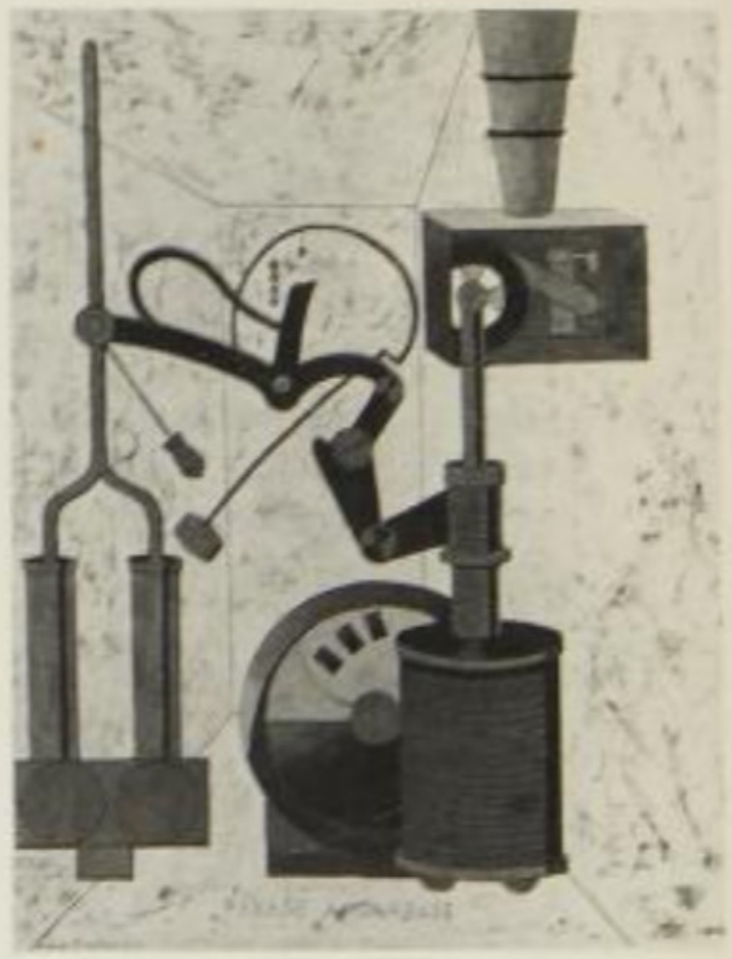
found it necessary to humanize the visual aspects of the composition to the extent that it became a whimsical play on the female figure rather than a determined effort to undermine human couplings in favor of the machine. Furthermore, he often introduced landscape elements into his compositions, so that the cog floating in the sky is like a moon; in a work by Picabia the element's importance as a machine was fundamental to his concept. Picabia's work, however humorous, remains a fairly straightforward play on machines. In *Mine Hostess on the Lahn . . .*, the forms to the left of the cog—a mouth, a heart, a vagina, or all three—charge the composition with a blatant sexuality. The puns in Picabia's *Amorous Parade*, once grasped, can be understood completely; Ernst's verbal and visual punning is ultimately more elusive.

In *Mine Hostess on the Lahn . . . (Frau wirtin an der Lahn . . .)* and other related collages of 1920, Ernst combined mechanical and anthropomorphic forms in irrational juxtapositions. The images in *Démonstration hydrométrique à tuer par la température* (pl. 168) were based on a page from a mail-order catalogue illustrating chemistry apparatus (pl. 167), and those in *The Hat Makes the Man*, 1920 (pl. 169), were based on hat blocks that Ernst saw in his father-in-law's shop. The



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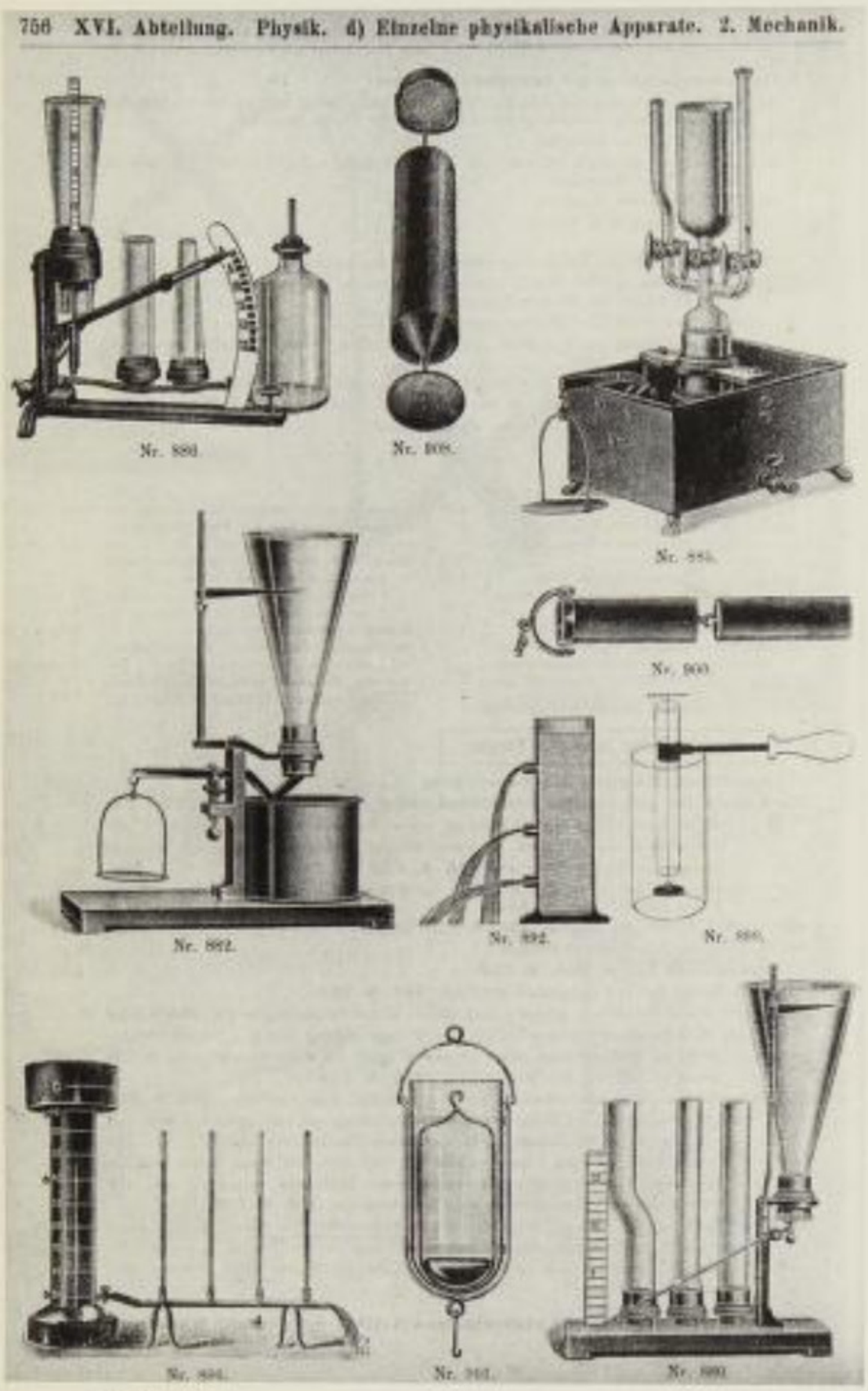

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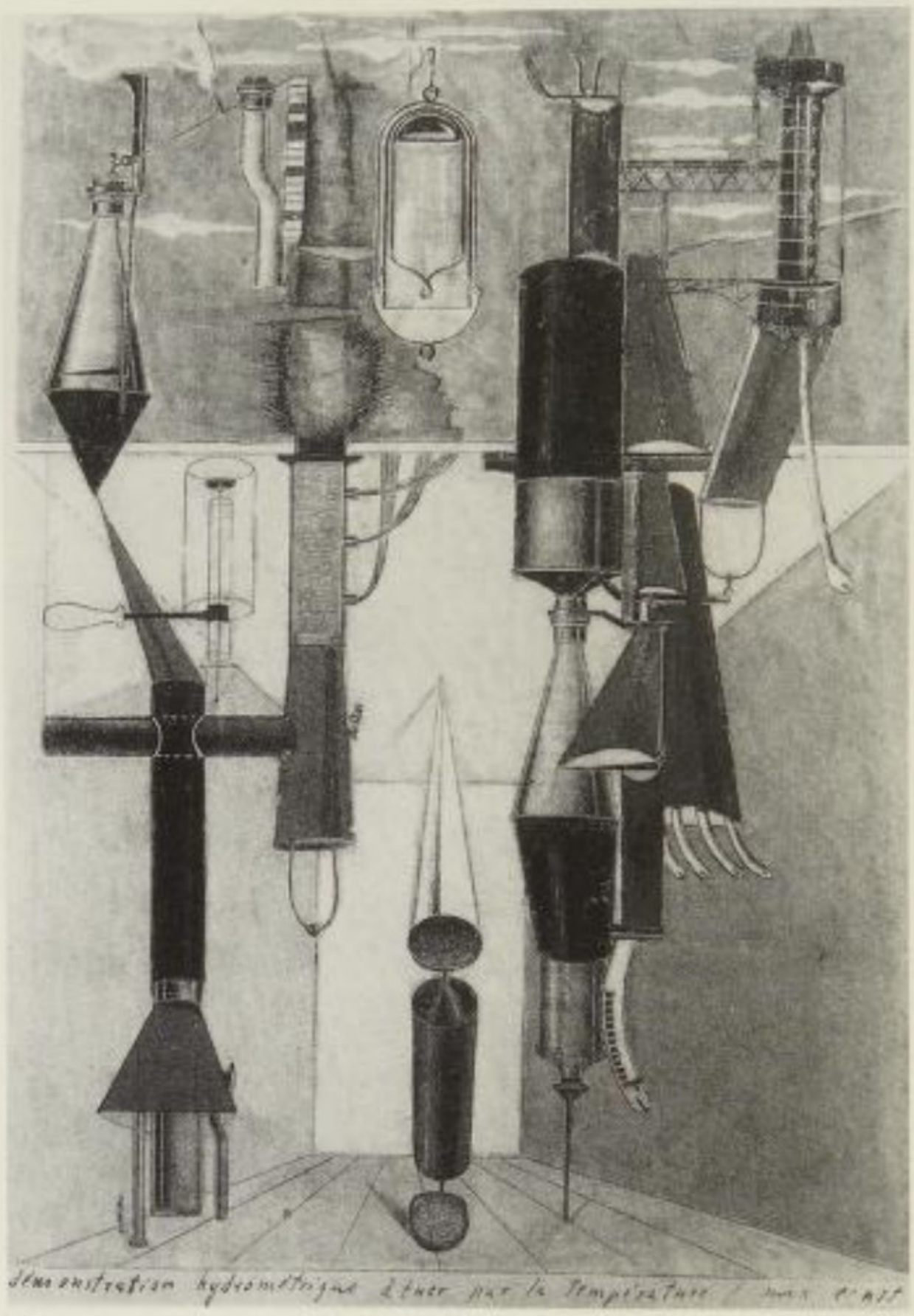

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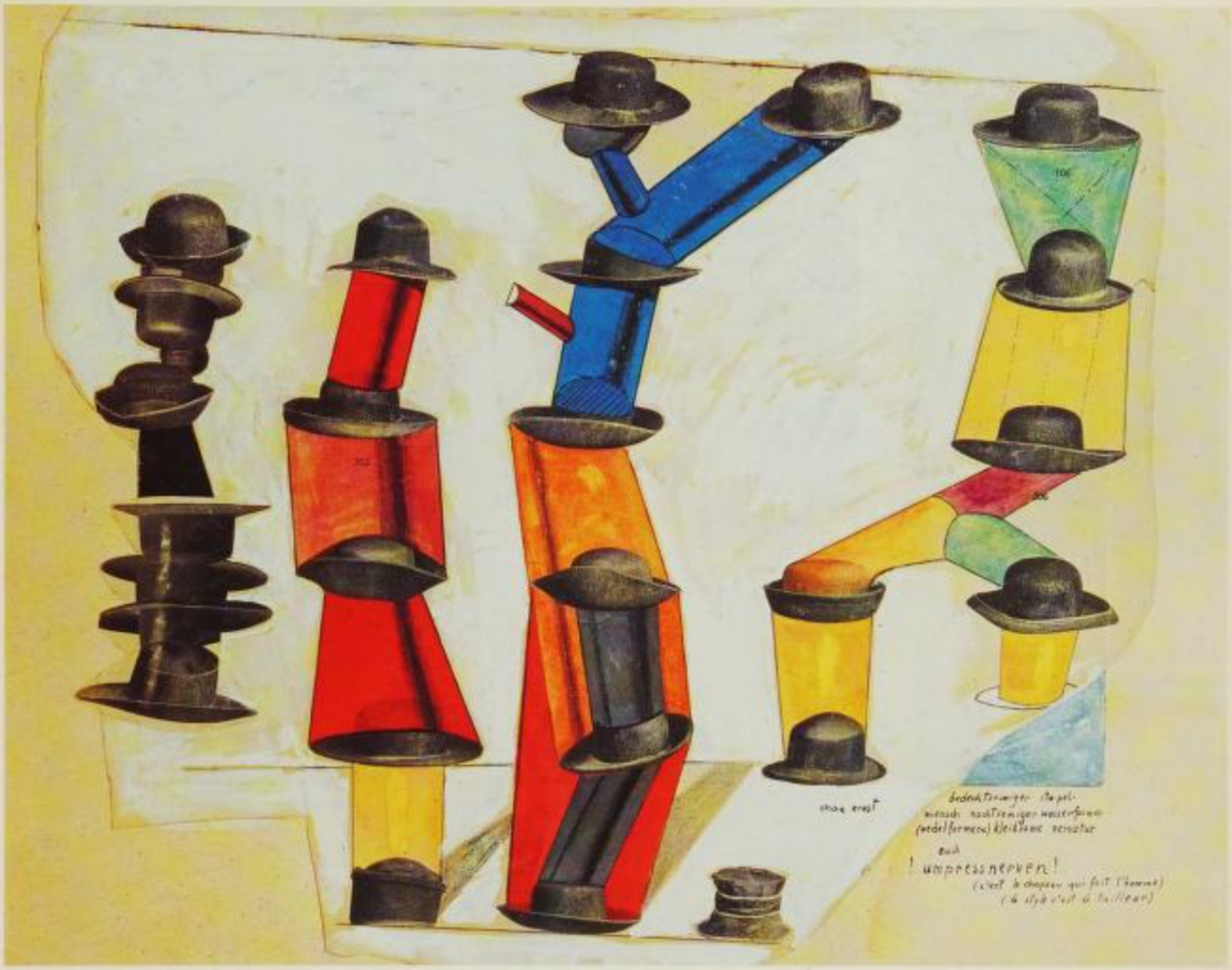
167 Textbook illustration from Kölner Lehrmittel-Anstalt Katalog. Leipzig: Kölner Lehrmittel-Anstalt, 1914. Kunstmuseum Bonn

168 Max Ernst. *Démonstration hydrométrique à tuer par la température.* 1920. Collage, gouache, watercolor, and pencil over reproduction, 9½ × 6⅝". Private collection

interlocking cylindrical forms clearly represent the hat blocks, but also suggest the figure of a man. This suggestion is reinforced by the addition of a phallic protrusion from the midsection of the main figure. Here the title reinforces the double meaning whereas other collages carry titles that are deliberately misleading. Yet in almost all cases they engage with the work in a complex visual and verbal dialogue. Often the titles are extremely important in themselves as poetic, humorous elements. Ernst referred to them as verbal collage, which he explained with the following illustration: "What is a phallustrade? It is a product of alchemy, composed of the following elements: autostrade, balustrade, and a certain number of phalluses. A phallustrade is a verbal collage!"[15] The displacement of the object from its normal context, achieved through verbal as well as visual means, was Dada's answer to conventional pictorial narrative.

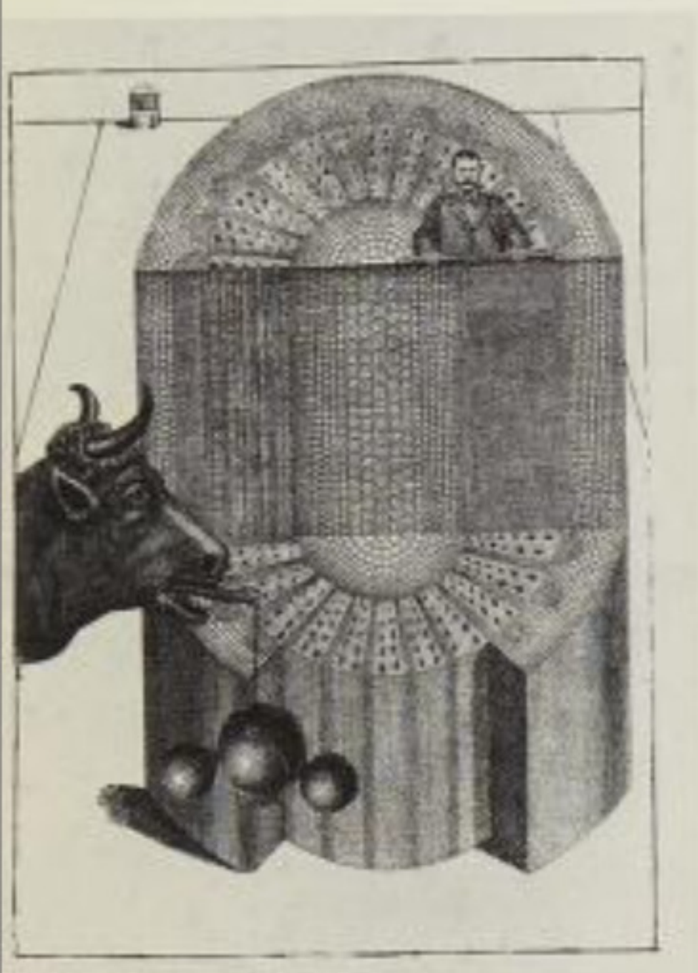
Between 1919 and 1921, Ernst employed book and newspaper illustrations from the late nineteenth century, which he combined into compositions whose elements differ radically in scale (pl. 171). His use of engravings and pho-



169

169 Max Ernst. *The Hat Makes the Man.* Cologne, 1920. Cut and pasted paper, pencil, ink, and watercolor on paper, 14 × 18". Collection, The Museum of Modern Art, New York. Purchase

tographs was not in itself an innovation, for by 1914 Gris, Carrà, and Malevich had introduced pieces of photographs into their works. However, Ernst took the process of collage one step further than anyone had previously. Rather than disposing the paper fragments as separate elements upon the picture plane, as had the Cubists, or exploiting the shock value of their social and political content, as had the Futurists, the Russians, and other fellow Dadaists, Ernst created from them a seamless image and identified them as a single entity on the picture plane. In works like *The Orator*, *Two Young Girls Promenade across the Sky*, and *The Chinese Nightingale*, all of 1920 (pls. 170, 172, 174), the illogical scale of the images produces a disorienting effect that has little to do with the seeming innocence of the individual figures. This is a pronounced feature of Ernst's work in collage and is created by the particular images he selects and the way in which he juxtaposes them. The psychological ramifications of this procedure were enhanced by Ernst's skillful technique of manipulating his material so subtly that it became difficult to discern whether the work was, in fact, a collage. In accordance



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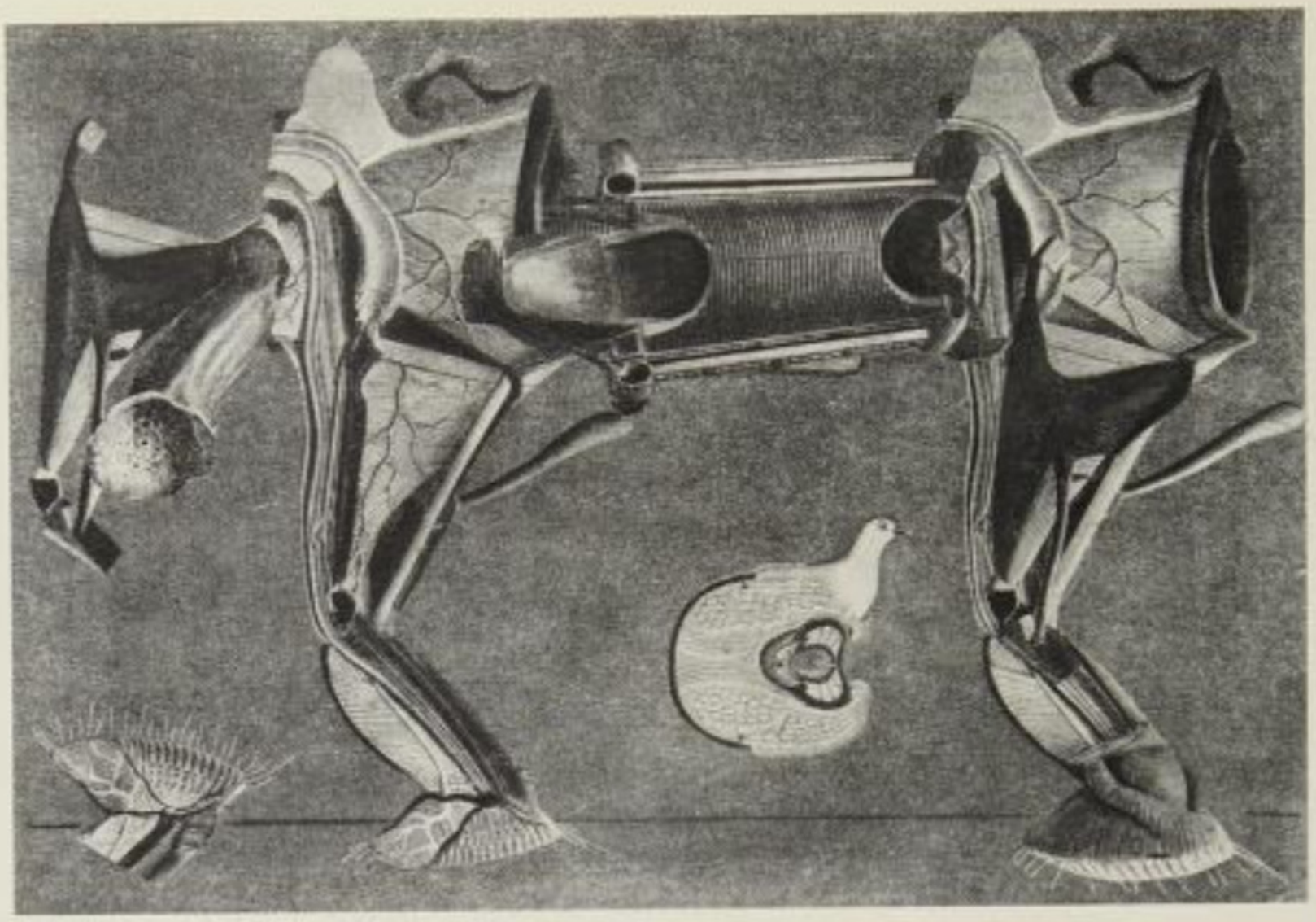

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172

170 Max Ernst. *The Orator*. 1920. Collage, 9 13/16 × 7 9/16". Private collection, New York; Courtesy Timothy Baum

171 Max Ernst. *The Horse, He's Sick*. 1920. Pasted photoengraving and pencil on paper, 5¾ × 8½". Collection, The Museum of Modern Art, New York. Abby Aldrich Rockefeller Fund

172 Max Ernst. *Two Young Girls Promenade across the Sky*. 1920. Collage on paper, mounted on paperboard, 4 × 6¼". Private collection, Paris

with this fastidious method, he cut and pasted as little as possible. Eventually he improved on his technique by reproducing his images photographically, so that the cut edges were no longer visible. It was this invention that constituted his major technical contribution to Dada collage.

Although unable to leave Cologne, Ernst, at the invitation of André Breton, a poet who had been trained as a psychiatrist, sent a number of his collages to Paris, where they were shown in a solo exhibition at the Galerie Au Sans Pareil in May 1921.[16] The works were received with great enthusiasm by Breton and his colleagues the poets Louis Aragon, Philippe Soupault, and Tristan Tzara. The announcement of the exhibition listed the collages as follows: "dessins méchanoplastiques plasto-plastiques peintro-peintures anaplastiques

173

174

173 Max Ernst. *Here Everything Is Still Floating.* 1920. Pasted photoengravings and pencil on paper, 4⅛ × 4⅞". Collection, The Museum of Modern Art, New York. Purchase

174 Max Ernst. *The Chinese Nightingale.* 1920. Collage of photographs with ink on paper, mounted on paperboard, 5½ × 3⅞". Private collection

anatomiques antizymiques aérographiques antiphonaires arrosable et républicains" above the caption "Au-Dela De La Peinture." Of the fifty-six works in the exhibition, only twelve were true collages. Ernst himself disclaimed the term and remarked of the other forty-four, "Aragon was right when he said, 'the place to catch the thoughts of M.E. [Max Ernst] is the place where, with a little color, a line of pencil, he ventures to acclimate the phantom which he has just precipitated into a foreign landscape.' Maxim: If it is not plumes that make plumage, it is not glue [*colle*] that makes collage."[17] Technically, Ernst used everything at his disposal: printer's proofs, engravings, rubbings, photomechanical processes of reproduction, as well as more conventional materials such as pasted papers, printed matter, and painted images. The exhibition included several of the collages from the series entitled Fatagaga (*Fa*brication de *ta*bleaux *ga*rantic *ga*sométriques), which resulted from a period of collaboration with Arp and Baargeld (pl. 173). Ernst has said that he alone executed the collages, and that Arp and Baargeld only suggested the titles, a claim that appears to be supported by stylistic analysis. The participation of Baargeld, not usually mentioned in connection with Fatagaga, is clearly indicated in the exhibition's catalogue at the time as having been limited to this role.

Ernst contributed to collage a technique more complex than that of the Cubist *papiers collés*. He also brought to it an extensive iconography much richer than the narrow political and social imagery of the Berlin-based Dadaists. Like the Cubists, Ernst produced several reliefs, one of which, *Fruit of a Long Experience* of 1919 (pl. 175), bears some resemblance to Schwitters's constructions, although Ernst did not meet Schwitters until 1920. In Ernst's relief, the plus and minus terminals of electrical wiring appear to symbolize the positive/negative, male/female relationship, subtly charging the work with erotic overtones. One can only assume that the vertical member of the form at the left is about to pen-

175

175 Max Ernst. *Fruit of a Long Experience.* 1919. Painted wood and metal, 18 × 15". Private collection

etrate the female V-shaped form of its partner. (The same female form later appears in the painting *Of This Man Shall Know Nothing*, 1923, whose image and title offer an ironic comment on the mystery of the female and the sacred myth of the Virgin.) Further, the stippled paint scattered over the surface of the female form connotes semen or seed, a motif that reappeared with great frequency in Ernst's later works, such as *The Blind Swimmer*, 1934 (pl. 177). Ernst's sexually symbolic imagery may have its derivation in primitive art, in masks like one from New Guinea formerly in Breton's collection which present the female sexual anatomy and its fruit in a frank and explicit manner. But the emphasis on shock value and humorous sexual content in this relief was not new in 1919, for both Picabia and Duchamp had already elevated the scatological and the scandalous to the realm of art. Dada force-fed observers with the mundane, the prosaic, and the outrageous in a concentrated attack on all forms of order in society,

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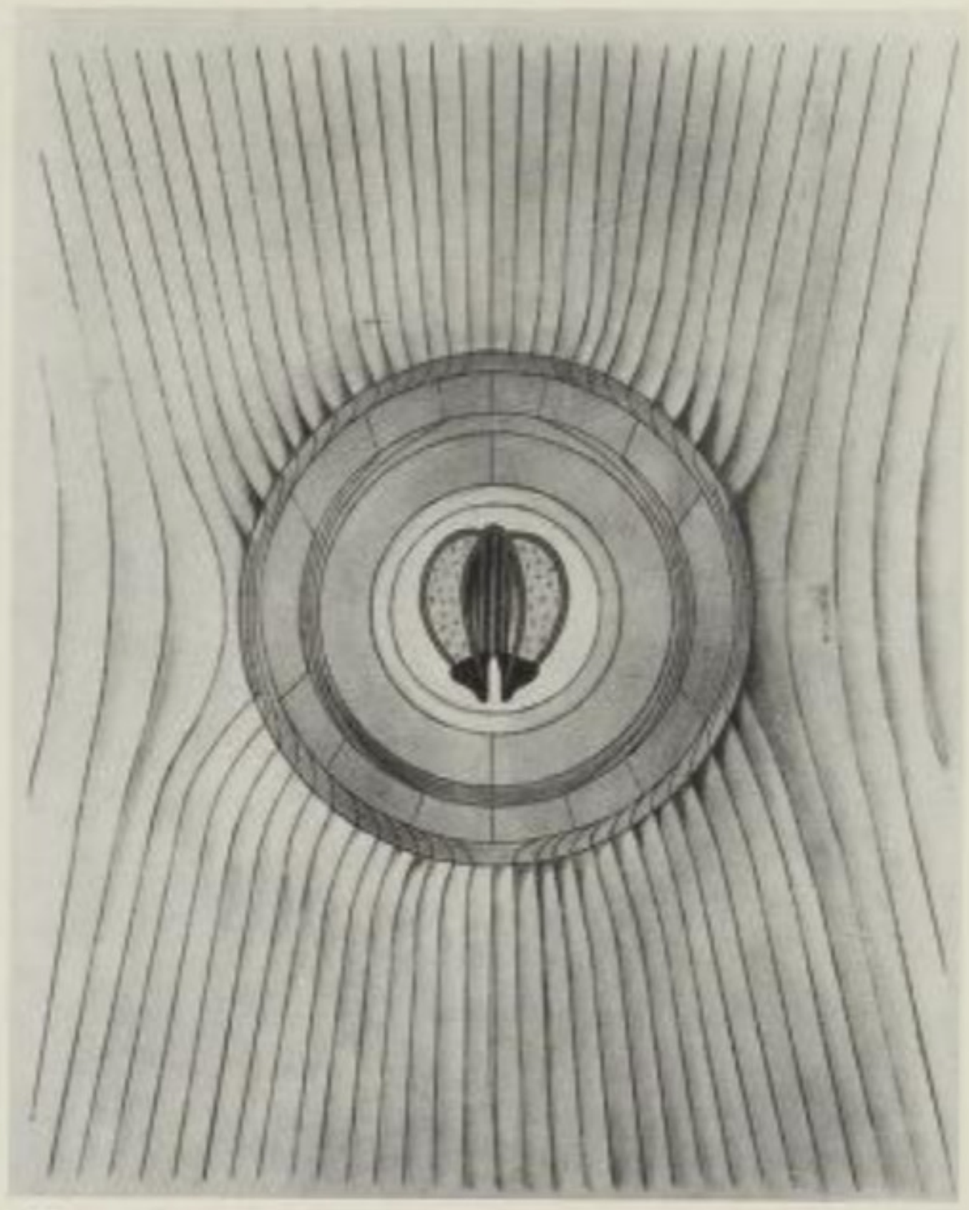

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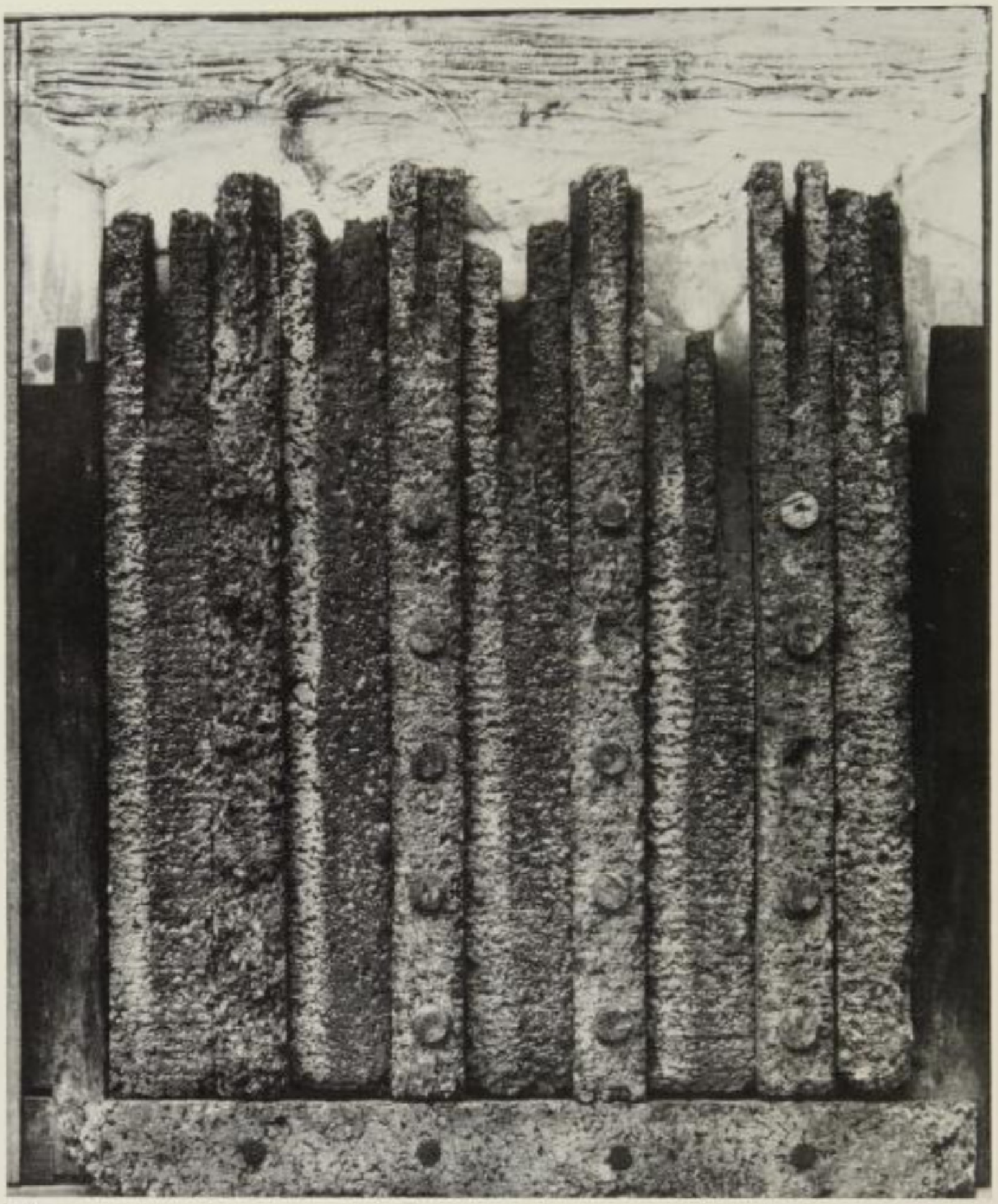
politics, and religion—which it held to be the enemy of art. Dada's iconoclasm did indeed constitute an artistic revolution.

Despite his excursion into relief, it is not a format that Ernst used to any large degree, nor was it used much by the other Dadaists, with the notable exceptions of Schwitters and Arp. The elevation of the banal and the commonplace to the realm of art had been accomplished by the Dadaists, who disdained the traditional means of painting and sculpture, largely through the use of collage and the found object. Orthodox Dadaists largely eschewed relief because it was too conventional. It was only with the triumph of Surrealism beginning in 1924 that there was a definitive return to these traditional mediums. What Dada undid, Surrealism would remake, using the intangible qualities of paint and canvas and more traditional forms of sculpture to convey the equally intangible realm of dreams.

Ernst, however, produced two other significant works that incorporate relief elements, *Dadaville* and *Two Children Are Threatened by a Nightingale*, 1924 (pls. 178, 179). A comparison of these with the earlier *Fruit of a Long Experience* indicate the parameters of Ernst's Dada work. All three reveal an artist in transition. In *Fruit of a Long Experience* and its now-lost counterpart of the same title and date (pl. 176), Ernst appeared challenged by contemporary developments in relief. In the latter work, the abrupt thrust of the diagonals relate stylistically to Schwitters, and the artist referred directly to Archipenko as well. As the author Uwe M. Schneede has pointed out, the inscription *sculpto-peinture* on the lost work was undoubtedly a quotation of the term Archipenko used to describe his *Médrano* series of 1912–14 (see pls. 69, 70).[18] Although Schneede felt that Ernst was uninterested in the real substance of Archipenko's work, it is clear that Ernst's relief is similar in configuration to Archipenko's sculpture. Here,

176 Max Ernst. *Fruit of a Long Experience.* 1919. Relief, wood, card, and paper, painted. Whereabouts unknown

177 Max Ernst. *The Blind Swimmer.* 1934. Oil on canvas, 36⅜ × 29". Collection, The Museum of Modern Art, New York. Gift of Mrs. Pierre Matisse and the Helena Rubinstein Fund

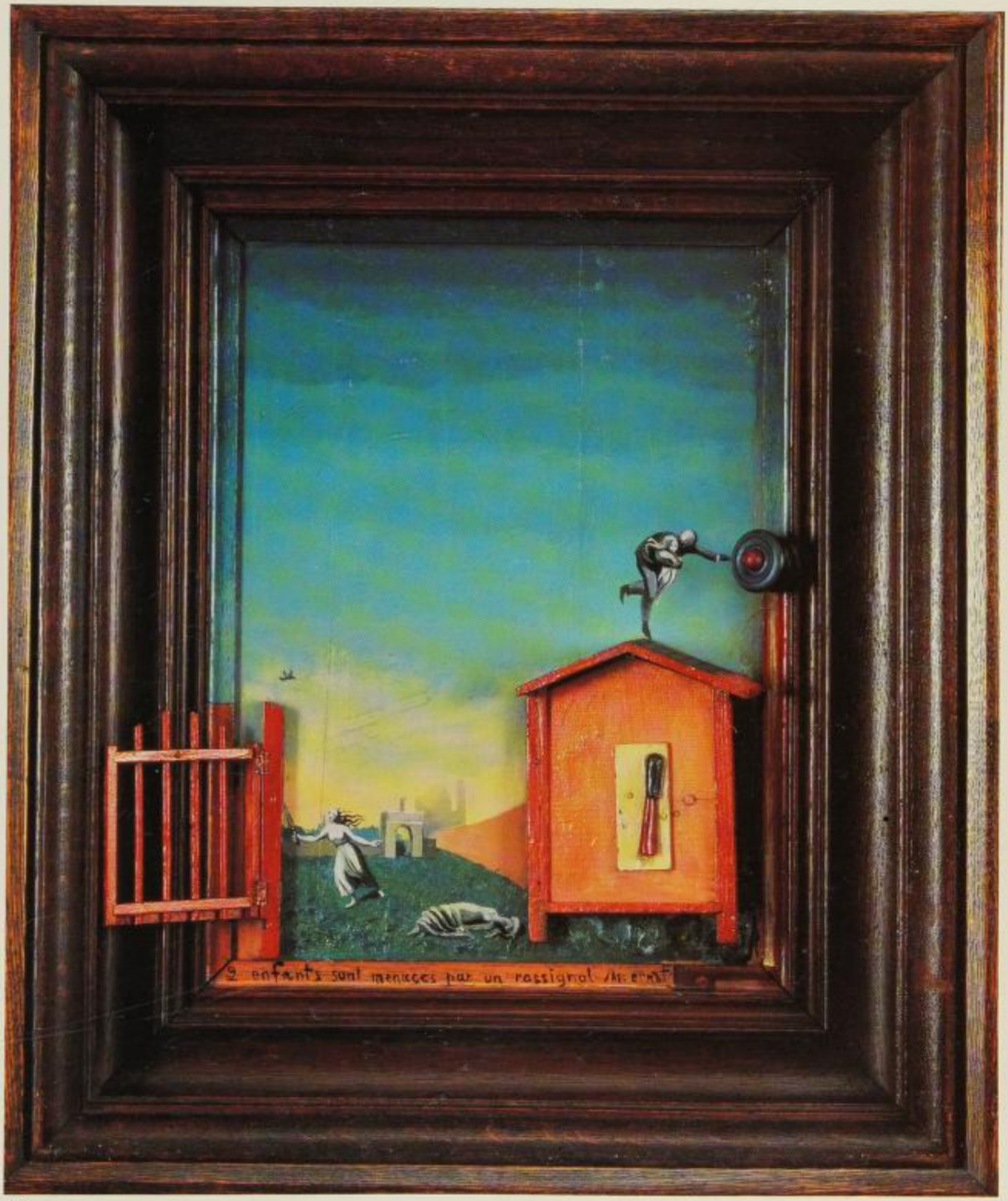


178

178 Max Ernst. *Dadaville.* 1923–24. Painted plaster and cork, mounted on canvas, 26 × 22". Private collection

179 Max Ernst. *Two Children Are Threatened by a Nightingale.* 1924. Oil on wood with wood construction, 27½ × 22½ × 4½". Collection, The Museum of Modern Art, New York. Purchase

however, he may be using the inscription *sculpto-peinture* to refer not just to Archipenko but also to the collage principle from which it was derived. Both Ernst's version and Archipenko's reliefs partake of and depart from Cubist antecedents. *Dadaville*, on the other hand, still seems primarily to reflect the Dada sensibility, as its title might suggest. It is basically a collage, although the choice of cork lends it a greater impact than that of a pasted-paper assemblage. His last example to incorporate relief elements, *Two Children Are Threatened by a Nightingale*, is also the work of an artist in transformation. It is proto-Surrealist in that Ernst employed a conventional painting technique to present an unabashed dream image. However, his use of real objects—a cheap picture frame and bits of wooden construction—are typical of Dada. In this relief, there is a striking similarity between de Chirico's young girl rolling a hoop in *The Mystery and Melancholy of a Street* (see pl. 217) and Ernst's children in *Two Children Are Threatened*



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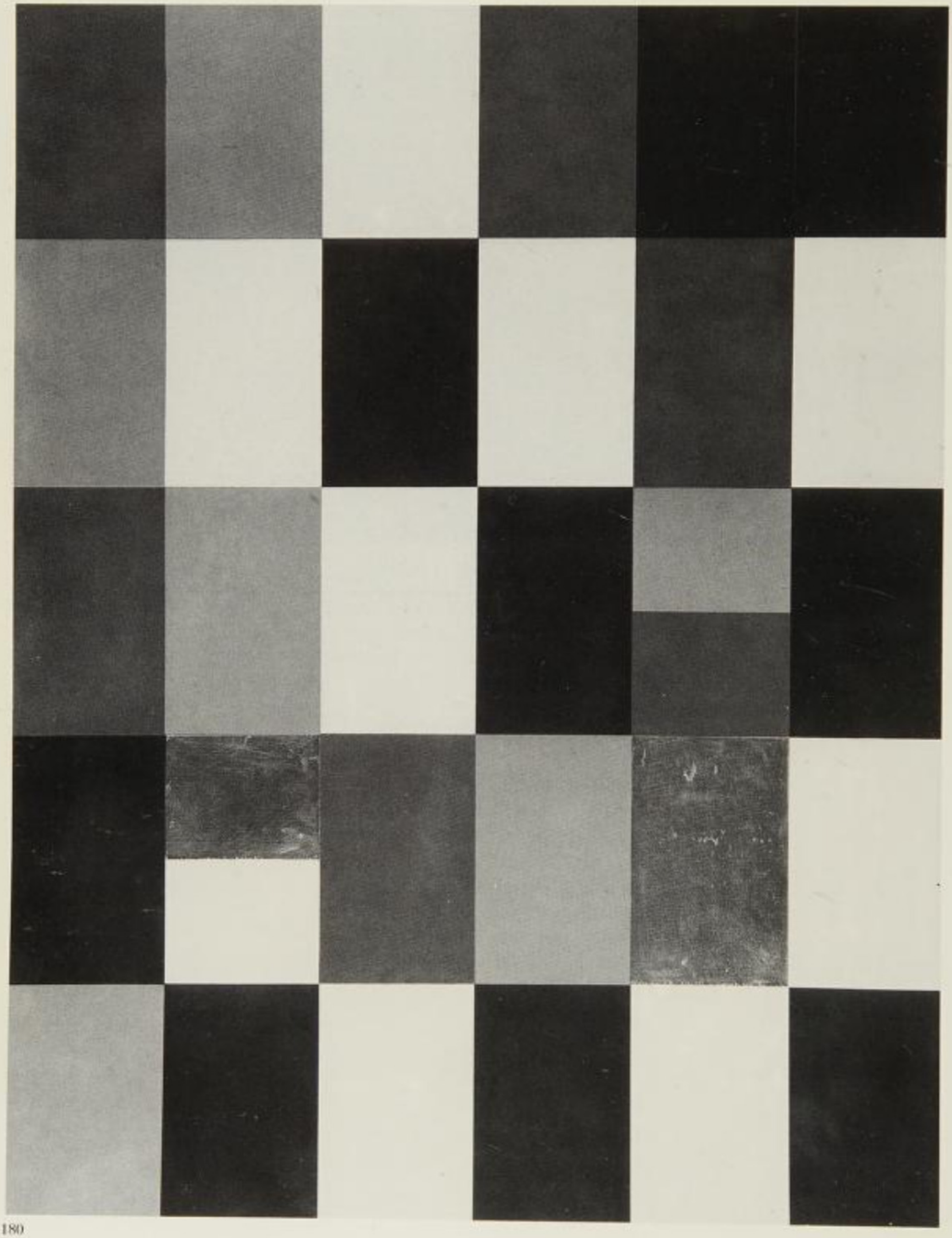


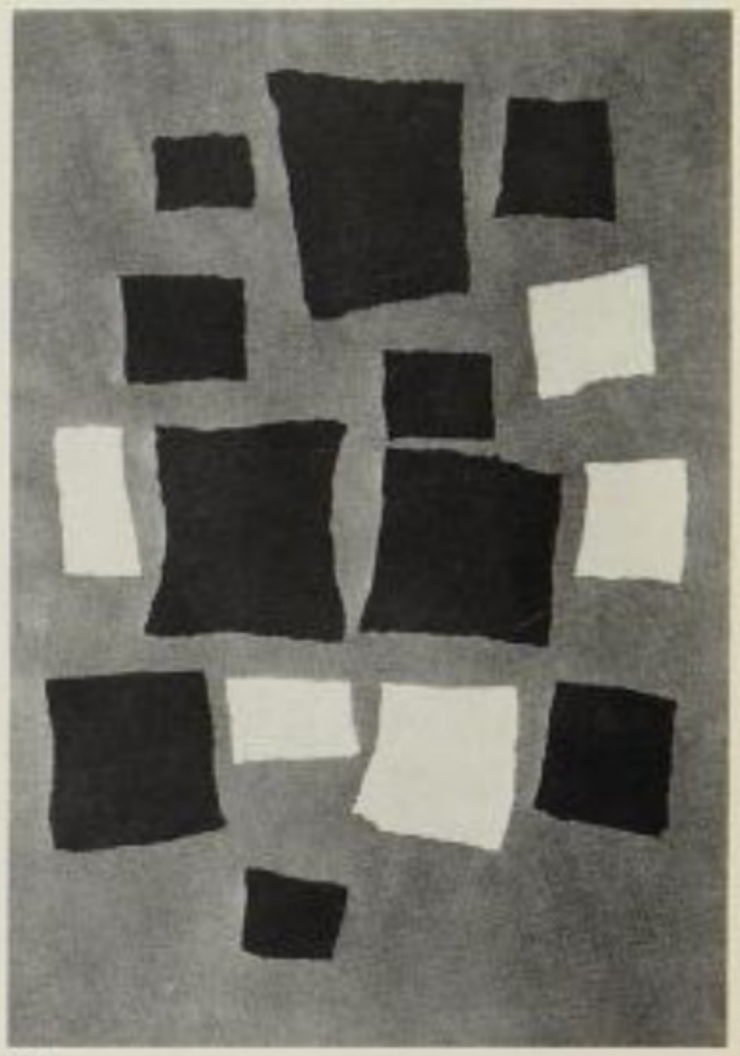
180

by a Nightingale. Furthermore, the hermetic space of de Chirico's interiors is paralleled in this and many of Ernst's works of the early 1920s. As noted earlier, Ernst, and later the Surrealists, drew on the random juxtapositions of objects and the enigmatic, dreamlike ambience suggested in de Chirico's pictures. The Italian painter's influence on Ernst's work was so profound that Ernst continued to refer to de Chirico's canvases as a model for his oeuvre.

Although Arp was a founding member of both Zurich and Cologne Dada, his work developed along a very individual path. Late in 1915 Arp met Sophie Taeuber, an event he credits as the most meaningful in his life. Shortly after, he was invited by Hugo Ball to participate in the Cabaret Voltaire. At the time Arp met Sophie Taeuber, she was a painter and dancer who taught textile design and weaving. She and Arp made a number of "duo-collages" (pl. 180). Of their earliest work together, Arp wrote: "In 1915 Sophie Taeuber and I carried out our first works in the simplest forms, using painting, embroidery and pasted paper. These were probably the first manifestations of their kind, pictures that were their own reality, without meaning or cerebral intention. We rejected everything in the nature of a copy or a description, in order to give free flow to what was elemental and spontaneous."[19] While he credits Taeuber with the use of squares and rectangles arranged into a coherent geometry, he claims for himself the discovery of chance as a working method in his art forms. Arp's discovery of chance was accidental. Working in his studio in the Zeltweg, Arp noticed that a drawing he had torn up, which lay in scraps on his studio floor, conveyed to him an expressive power that the original had failed to do. As Arp relates it, he developed this process "'according to the laws of chance.' The 'law of chance,' which embraces all laws and is unfathomable like the first cause from which all life arises, can only be experienced through complete devotion to the unconscious. I maintained that anyone who followed this law was creating pure life."[20]

Thereafter, Arp assembled his collages by tearing up paper and throwing the pieces on the floor (pl. 181); the configuration that occurred, resulting almost entirely from chance, assumed both a philosophical and formal significance. Crucial to Arp was the fact that these collages were impersonal, unaltered in their initial phase when the artist selected papers at random and threw them to the ground. However, a second stage was involved, both in these and in his related "automatic" drawings of the same period, in which Arp consciously altered the chance configuration of his materials until they achieved a level of completion satisfactory to him. In all instances, the process entailed two separate and distinct stages, the first of random or chance occurrence, the second of conscious formal resolution. This two-part procedure influenced Ernst's Dada collages and also figured in the later development of Surrealism. In 1951 Ellsworth Kelly used the same procedure to initiate his own important series of chance collages (see pls. 303–5).

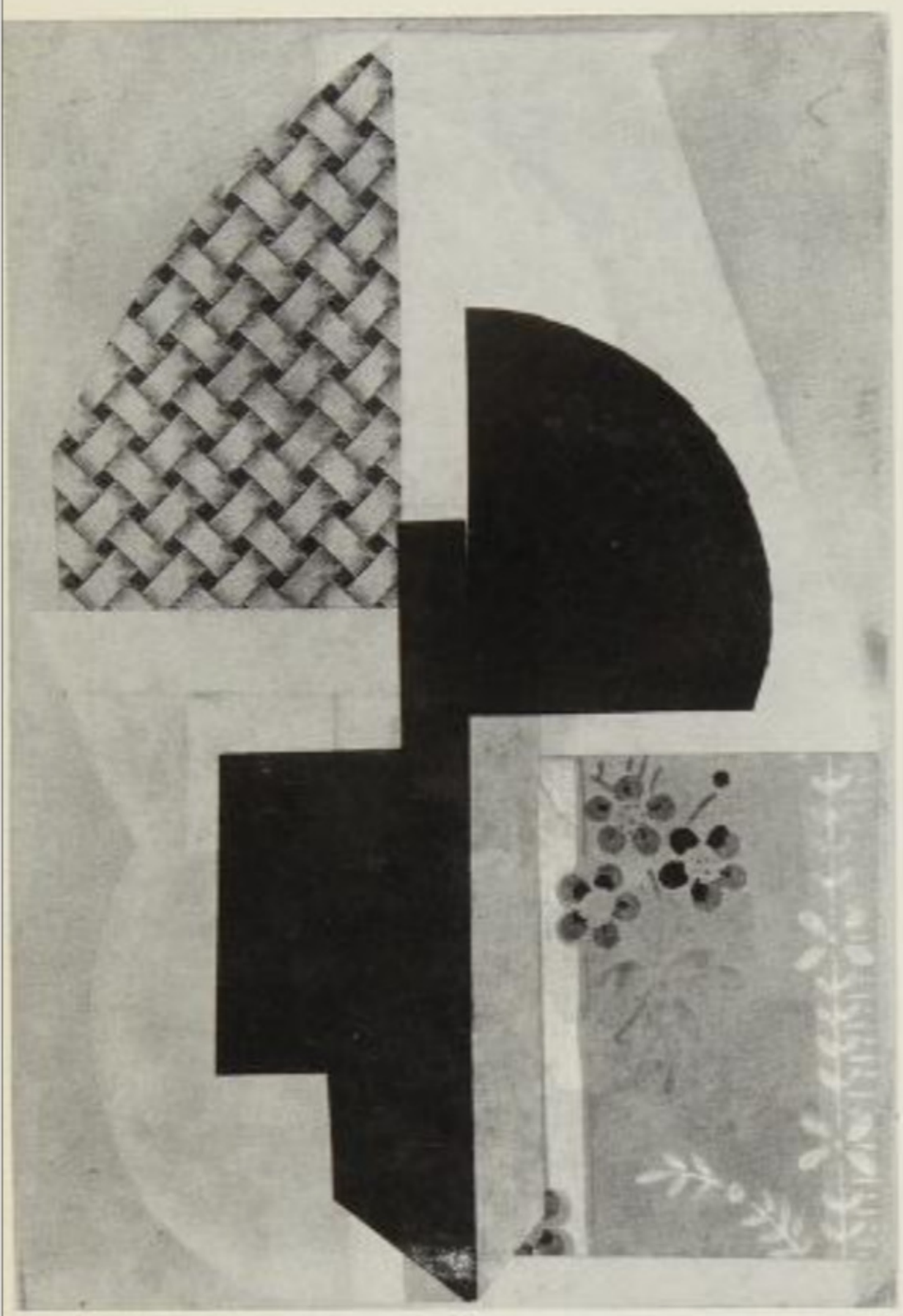
Arp initially found the Cubist collage aesthetic appealing (pl. 182), but he soon shifted to a more abstract idiom. The rectangular pieces of paper that he employed in his collages of 1916–17 (pl. 181) were replaced by biomorphic shapes—abstract imagery based on natural forms—which he used in his collages and relief constructions (pls. 183, 184). He assembled a series of organic forms that he had cut out of wood and glued them together into witty and fanciful constructions. Some of these reliefs were painted, others were not. Many



181

180 Sophie Taeuber-Arp and Jean Arp. *Duo Collage*. 1918. Paper on cardboard, 32¼ × 24½". Staatliche Museen zu Berlin—Preussischer Kulturbesitz: Nationalgalerie, Berlin

181 Jean Arp. *Collage Arranged According to the Laws of Chance*. 1916–17. Torn and pasted paper, 19⅛ × 13⅜". Collection, The Museum of Modern Art, New York. Purchase



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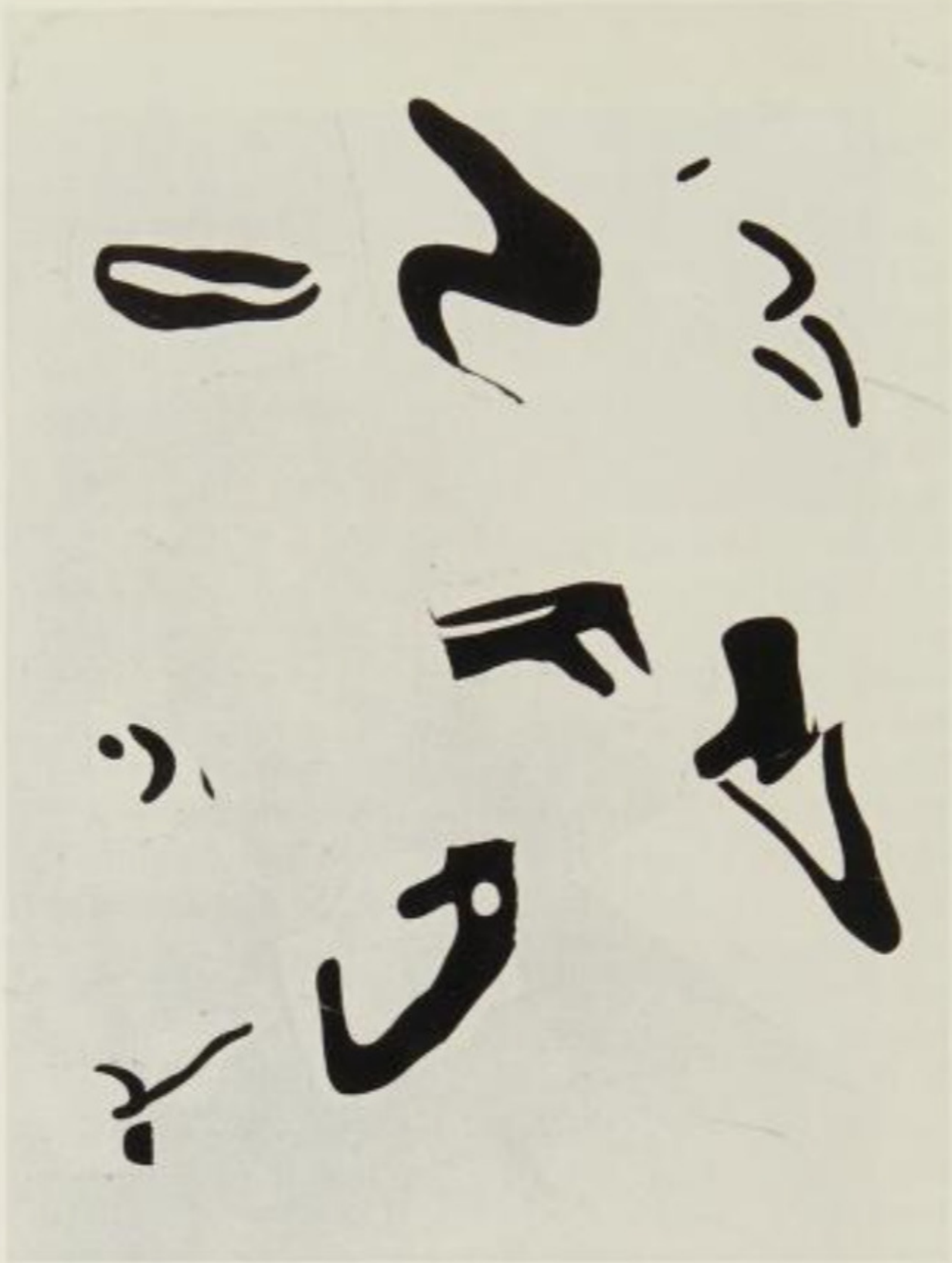
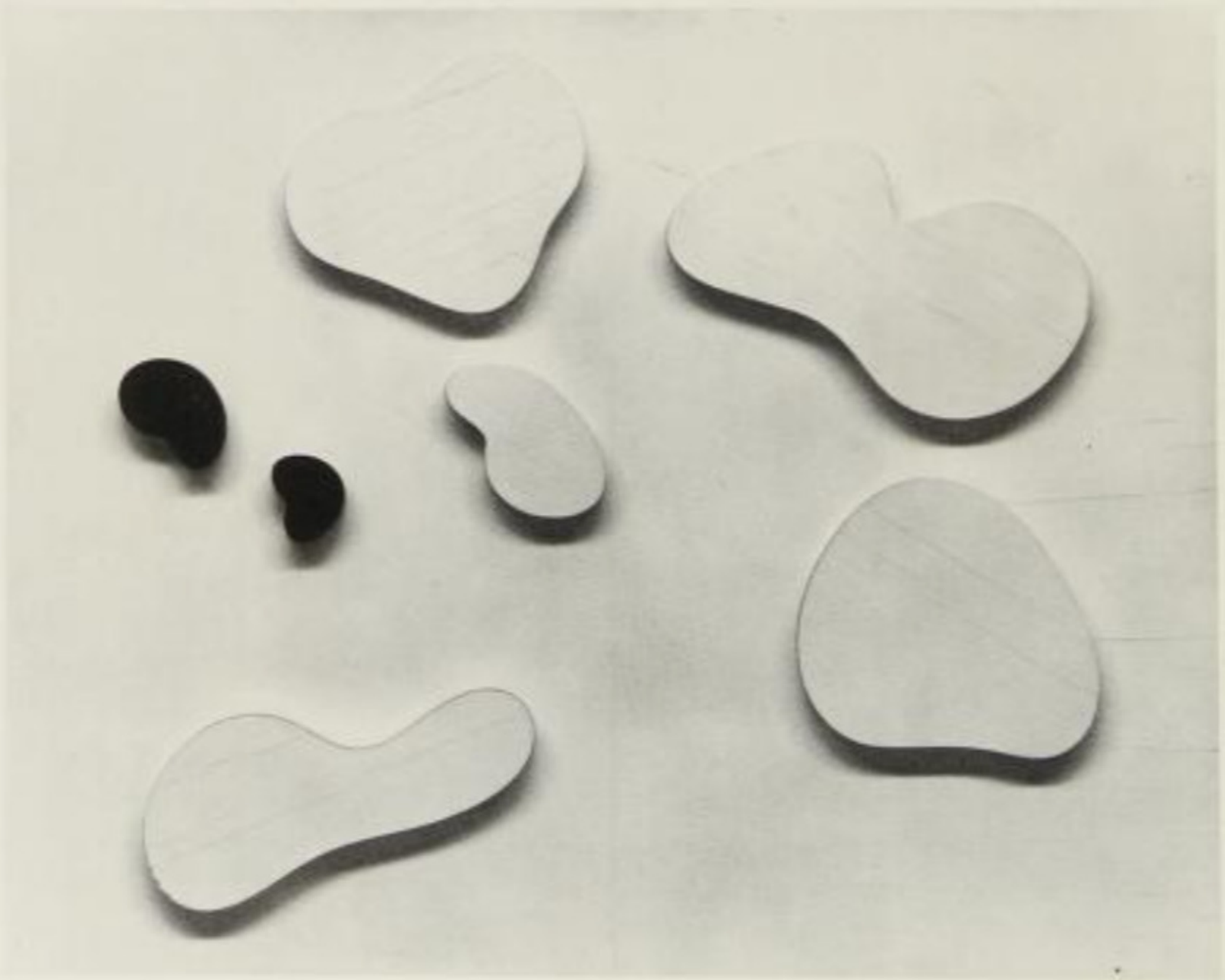


183

182 Jean Arp. *Collage (Construction à plans et courbes).* 1915. Collage, 8¼ × 5½". Öeffentliche Kunstsammlung, Kupferstichkabinett Basel. Gift of Marguerite Arp-Hagenbach

183 Jean Arp. *Collage.* 1938. Collage, 11¾ × 15⅜". Private collection

184 Jean Arp. *Constellation with Five White Forms and Two Black, Variation III.* 1932. Oil on wood, 23⅝ × 29⅝". Solomon R. Guggenheim Museum, New York



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were inspired by shapes that he had seen in nature. When, after the end of World War I, the Dada group in Zurich disbanded, Arp spent much of 1919 and 1920 in Cologne with Ernst and Baargeld. He continued to develop his biomorphic forms in the 1920s and with Ernst was one of the few original Dada artists who made a meaningful transition from Dada to Surrealism.

As Zurich Dada was defined by the chance aesthetic of Arp, and Berlin Dada by the socially committed and politically engaged Grosz, Heartfield, Höch, and Hausmann, New York Dada was identified by the machine aesthetic of Frenchmen Marcel Duchamp and Francis Picabia. Picabia came to New York for the "International Exhibition of Modern Art" held at the Armory of the Sixty-ninth Infantry in 1913 and stayed on, while Duchamp arrived in New York in 1915. It was in 1913 that the Little Gallery of the Photo-Secession opened at 291 Fifth Avenue in New York City, under the direction of photographers Alfred Stieglitz and Edward Steichen. The gallery, also known as 291, published a journal, *Camera Work*, and concentrated on new developments in Europe. The gallery and its periodical introduced to the American public such European masters as Matisse, Picasso, Braque, and Constantin Brancusi. In March 1915, assisted by Duchamp and Picabia, Stieglitz founded a new periodical, *291*, to present the antiart ideas of the two painters.[21] The nucleus of the gallery was formed by Duchamp and Picabia and the Americans Man Ray and Morton Schamberg. Duchamp set the tone of the group, which, in true Dada fashion, was nihilistic and antagonistic to conventional traditions in art.

After the sensational debut of his *Nude Descending a Staircase, No. 2*, 1912 (pl. 185), in the Armory show of 1913, Duchamp abandoned Cubism for conceptualism, stressing the importance of mind over matter. He set himself the ambitious goal of making art from nonart. With his "readymades" of 1913–16—the name he gave to works using found objects, including *Bicycle Wheel*, 1913—and such provocative pieces as *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)*, 1915–23, he entered a domain few artists could follow; he initiated a process of dislocation and disorientation that at its core was so enigmatic that the viewer was uncertain of his ultimate intentions (pls. 187, 189). In *3 Standard Stoppages*, 1913–14 (pl. 186), Duchamp dropped three threads, each one meter long, onto a wooden panel. He then cut the panel into the shape of the strings and encased the resulting pieces side by side. This formula, to which he gave the name "canned chance," figured prominently in later works. In the case of the readymades, the materials were utilitarian commercial objects or reproductions, such as Leonardo's *Mona Lisa*, to which he added his signature touch in *L.H.O.O.Q.*, 1919 (pl. 188), by penciling in a mustache and a goatee on the face of Leonardo's famous sitter. The initials, intended to be read phonetically in French so they would translate as "Elle a chaud au cul" (She has a hot arse), was a risqué joke on the Giaconda.[22] Duchamp's naming of ordinary objects like a bicycle wheel or a urinal as art was a gesture designed to shock. It was a much more extreme attack on artistic tradition than the Cubists' incorporation of commonplace materials into their collages and was highly influential on other Dadaists as well as on successive generations of American and European artists. The Mexican poet Octavio Paz has said, "Perhaps the two painters who have had the greatest influence on our century are Pablo Picasso and Marcel Duchamp. The former by his works; the latter by a single work that is nothing

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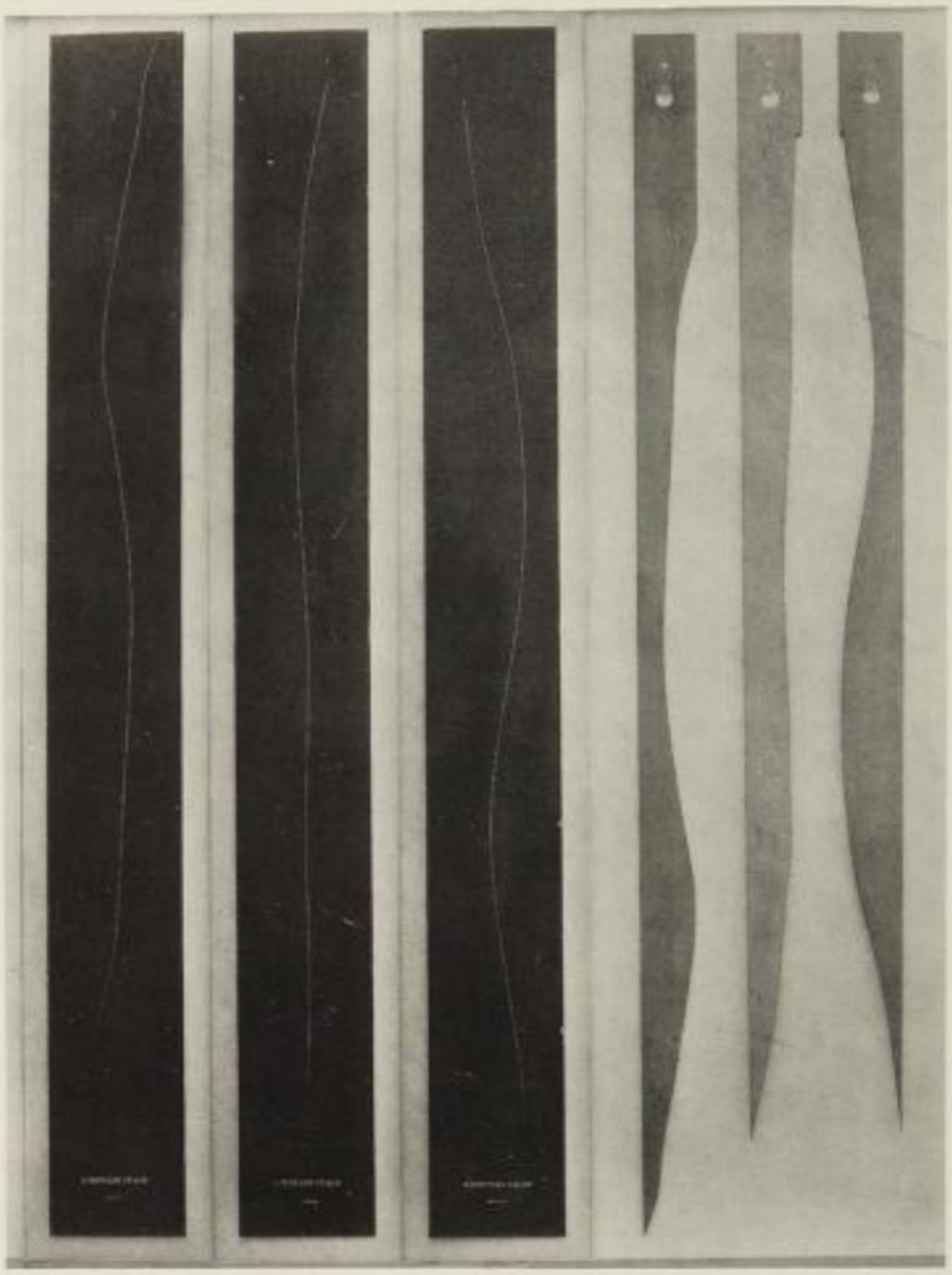

186

185 Marcel Duchamp. *Nude Descending a Staircase, No. 2.* January 1912. Oil on canvas, 57½ × 35⅛". Philadelphia Museum of Art. The Louise and Walter Arensberg Collection

186 Marcel Duchamp. *3 Standard Stoppages.* 1913–14. Assemblage, three threads glued to three painted canvas strips, 5¼ × 47¼", each mounted on a glass panel, 7¼ × 49¾ × ¼"; three wood slats, 2½ × 43 × ⅛", 2½ × 47 × ⅛", 2½ × 43¼ × ⅛", shaped along one edge to match the curves of the threads; the whole fitted into a wood box, 11⅛ × 50⅞ × 9". Collection, The Museum of Modern Art, New York. Katherine S. Dreier Bequest

less than the negation of work in the modern sense of the word. The pictures of the former are images; those of the latter are a meditation on the image."[23]

Duchamp's objects are nothing if not banal. An inverted bicycle wheel attached to an ordinary stool, a commercial bottle rack, a urinal were not, in the public's view, what art is made of—but to Duchamp that was precisely the point. Having tried his hand at Cubism, Duchamp produced the *Nude Descending a Staircase, No. 2* and found it an unsatisfying artwork. More in keeping with his belief in antiart was the Dada masterpiece *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)*, composed of oil, varnish, lead foil, wire, and dust on glass sandwiched between two glass panels. Duchamp used a number of earlier works, the *Chocolate Grinder (No. 2)*, 1914, and *9 Malic Molds*, 1914–15, among them, to create an iconography that is as detailed as it is elaborate. According to the artist Richard Hamilton in his essay "*The Large Glass*," the original genesis of the idea for the work can be traced to a drawing Duchamp did of a bride in 1912 while he was in Munich and on which he made notations that correspond to the title he was to use later in *The Large Glass*. Hamilton refers to the piece as a game of Duchamp's own devising that sprang from his personal fantasies. Duchamp felt the piece operated as a type of guidebook.

187

187 Marcel Duchamp. *Bicycle Wheel.* 1913 (original lost)/edition of 8 signed and numbered replicas, 1964. Bicycle wheel mounted on painted wooden stool, 49¾ × 25¼ × 12⅝". Indiana University Art Museum, Bloomington. Partial Gift of Mrs. William Conroy

188 Marcel Duchamp. *L.H.O.O.Q.* 1919. Rectified readymade, pencil on reproduction, 7¾ × 4⅞". Philadelphia Museum of Art; Private collection, Paris

188

In the work, the Bachelors, represented by simple, machinelike forms already seen in such works as *Chocolate Grinder*, are set in the lower portion of the glass. The Bride, characterized by undulating, amorphic shapes that appear fastened together, hovers above the Bachelors. The symbol of virginity, the Bride is in the process of reaching an orgasmic state. The glass allows her to float freely within the two-dimensional space, reflecting the metaphysical change that she is experiencing within the composition. The glass also serves as a medium in which all the elements remain transfixed; time, like the objects, is suspended within the glass environment. The colors, however, are not stable and, due in part to the way Duchamp combined materials, may alter in time, an implicit reference to the magic of alchemy. The most important aspect of the work is the "cinematic blossoming" the bride undergoes within the course of viewing

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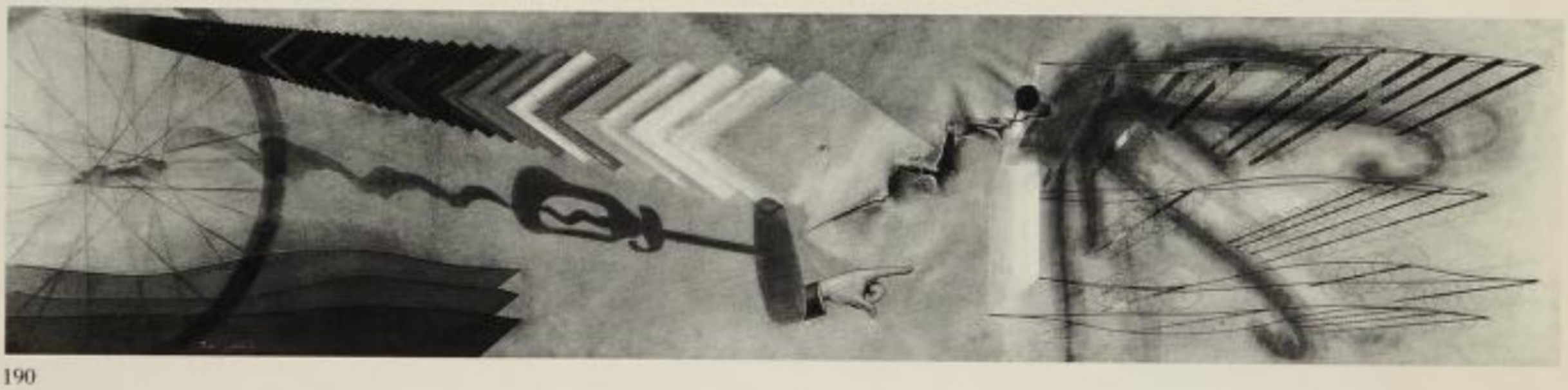

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the work. According to Hamilton, Duchamp attempted to construct a composition of indifference, stating, "As the Bride hangs stripped yet inviolate in her glass cage while the Bachelors grind their chocolate below, so Duchamp is remote and alone with his high art that he held to be artless."[24]

In 1918, Duchamp painted *Tu m'*, the last of his canvases (pl. 190). Attached to its surface are a bottle-washing brush, safety pins, and a bolt. Its images vary from a realistically painted hand, a row of superimposed color samples, an elongated corkscrew, portions of a bicycle wheel, and a coat rack. Here Duchamp once again played with forms from earlier works, contrasting a fully rendered image with the shadow of one, and instituted a dialogue among the actual object, the painted illusion of the object, and the shadow of the object that was to fascinate generations of artists who were influenced by him.

The readymade, on the other hand, could be a found object, such as a urinal (*Fountain*, 1917, pl. 191), stripped of its real meaning when placed in a new context; a rectified readymade, as in *Girl with Bedstead (Apolinère Enameled)*, 1916–17 (pl. 192), altered by the addition of a few strokes of a pencil; or an assisted readymade, such as *Ball of Twine (With Hidden Noise)*, 1916 (pl. 194), a ball of twine pressed and bolted between two brass plates, containing a small unknown object added by Walter Arensberg, Duchamp's patron. In each case, the purpose of the readymade was its functionlessness; the enigma surrounding the object was further compounded by a series of titles that did little to enlighten the viewer. Duchamp elaborated on the concept of the readymade in later

189 Marcel Duchamp. *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass).* 1915–23. Oil, varnish, lead foil, lead wire, and dust on two glass panels (cracked), each mounted between two glass panels, with five glass strips, aluminum foil, and a wood and steel frame, 9'1¼" × 5'9⅛". Philadelphia Museum of Art. Bequest of Katherine S. Dreier

190 Marcel Duchamp. *Tu m'*. 1918. Oil and pencil on canvas with bottle brush, three safety pins, and a bolt, 2'3½" × 10'3¼". Yale University Art Gallery, New Haven, Conn. Gift from the Estate of Katherine S. Dreier to Collection Société Anonyme

191 Marcel Duchamp. *Fountain.* 1917 (original lost)/second version, edition of 8 signed and numbered replicas, 1951. Readymade, porcelain urinal, 12 × 18 × 14½". Inscribed on its back on upper edge in black paint: R. Mutt/1917. Courtesy Sidney Janis Gallery, New York

192

192 Marcel Duchamp. *Girl with Bedstead (Apolinère Enameled).* 1916–17. Readymade, painted tin advertisement, 9¼ × 13¼". Philadelphia Museum of Art. The Louise and Walter Arensberg Collection

193

193 Marcel Duchamp. *Box in a Valise (Boite-en-Valise).* 300 produced between 1941 and 1961. Cloth-covered cardboard box containing pictorial reproductions (photographic and collotypes), cellulose acetate, plaster, glass, vinyl, paper, cardboard, wood, tape, paint, ink, closed 16 × 14¾ × 3½". Solomon R. Guggenheim Museum, New York

works, such as *Box in a Valise (Boîte-en-valise)*, 1941 (pl. 193), in which he incorporated reproductions of his earlier works. Just as he had earlier played with the notion of the *Mona Lisa* as a common object rather than as a masterpiece, in this work he once again made an ironic commentary on the notion of art as icon, using works that initially questioned the meaning of art, thus piling irony on irony.

Picabia's fascination with the machine began when he first came to America. In the *New York Tribune* of October 24, 1915, he remarked: "I have been profoundly impressed by the vast mechanical development in America. The machine has become more than a mere adjunct of life. It is really a part of human life . . . perhaps the very soul. In seeking forms through which to interpret ideas or by which to expose human characteristics I have come at length upon the form which appears most brilliantly plastic and fraught with symbolism. I have enlisted the machinery of the modern world, and introduced it into my studio."[25]

Picabia's clever imagery, machinelike forms, and unusual combinations of materials proved enormously influential to his and to successive generations. Additionally, Picabia's restless nature, his travels to and in Europe, made him an important conveyor of Dada ideas. Influenced by Duchamp, Picabia evolved a mechanomorphic style that emphasized the machine as both a visual and conceptual phenomenon. In *Very Rare Picture upon the Earth (Pittura rarissima sulla terra)*, 1915 (pl. 195), Picabia mounted wooden elements on a flat surface and disguised them as machine parts using metallic paint. It is one of the earliest of Picabia's machine paintings and has been credited as his first collage. It and a companion work, most probably dating to 1919, *The Child Carburetor* (pl. 196), use the machine as a metaphor for human sexuality. *Very Rare Picture upon the Earth* is distinguished by its symmetry and frontality, its presentation of its subject, the "painting" as an object, and its use of the alchemical metals gold and silver. Picabia shared with Duchamp a belief in this medieval science and speculative philosophy. In *Very Rare Picture upon the Earth*, Picabia was probably making a play on alchemy itself, since he chose to use metallic paint rather than the precious metals. *The Child Carburetor*, on the other hand, is based on a diagram of an actual carburetor, the apparatus that supplies a mixture of gas and air to an automobile engine. *The Child Carburetor*, a witty response to Duchamp's *The Large Glass*, is a machine whose form and content is explicitly sexual. Picabia's ironic commentary on the nature of sexuality cum machine parallels Duchamp's speculations on the subject a few years earlier, but Picabia's imagery tends to be more direct in both its form and content and less involved with elaborate gamesmanship and labyrinthine intellect.

Many of Picabia's works of this period, like *Very Rare Picture upon the Earth* and *The Child Carburetor*, would appear purely abstract save for the titles or inscriptions that accompany the image. Taken at face value his work, composed of simple geometric shapes, is still dependent on his earlier Cubist configurations. But Picabia used these forms to comment on pictorial convention and to suggest that they can be subverted and placed at the service of the illogical and the irrational. An exception to these works is *The Cacodylic Eye*, 1921 (pl. 197), a canvas of ink, gouache, and collage, a collaborative effort between Picabia and several of his colleagues. Picabia invited Duchamp, the writer and filmmaker Jean

194

194 Marcel Duchamp. *Ball of Twine (With Hidden Noise).* 1916. Readymade, ball of twine between two brass plates, joined by four long screws, containing a small unknown object added by Walter Arensberg, 5 1/16 × 5 1/8 × 4 1/2". Philadelphia Museum of Art. The Louise and Walter Arensberg Collection

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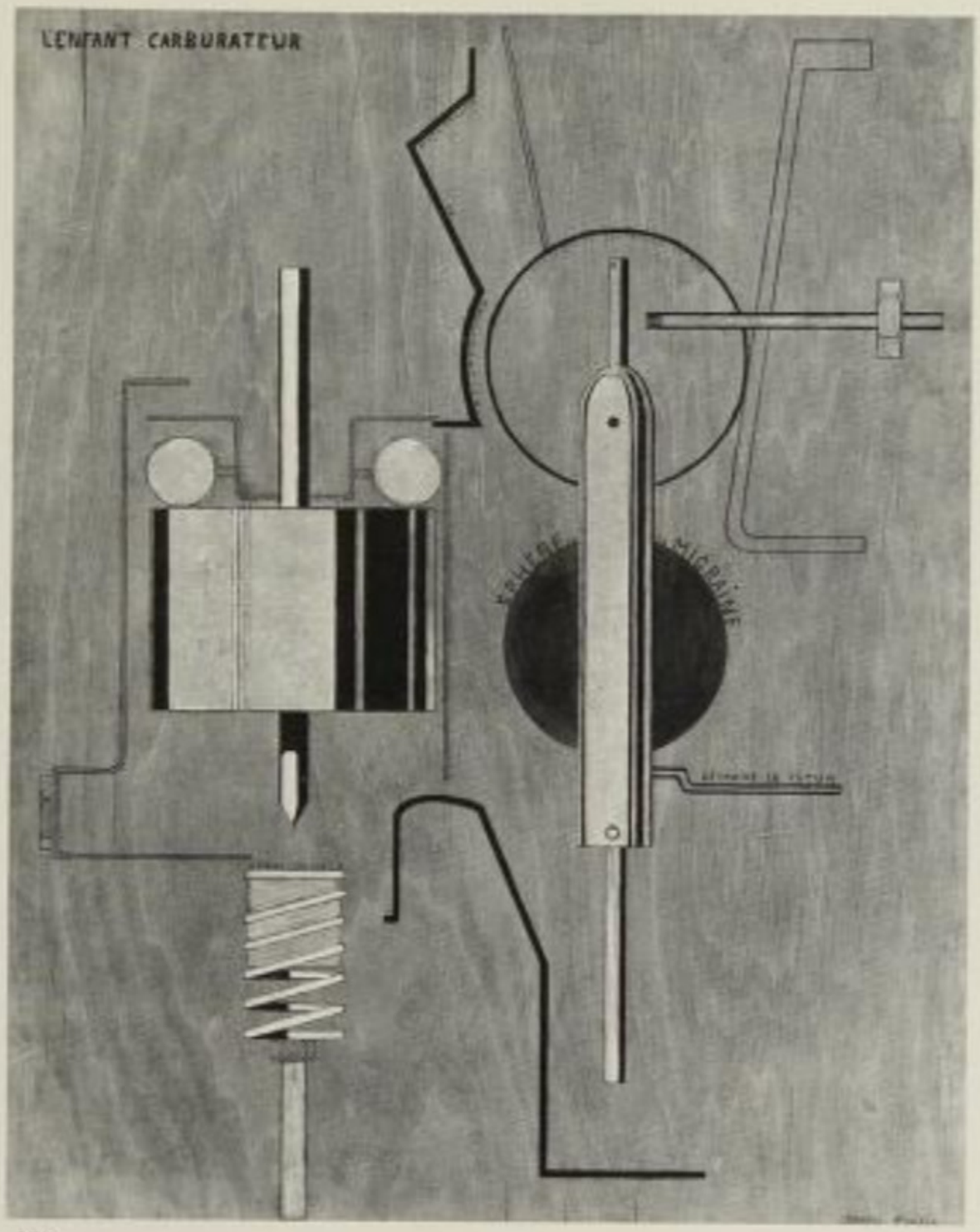
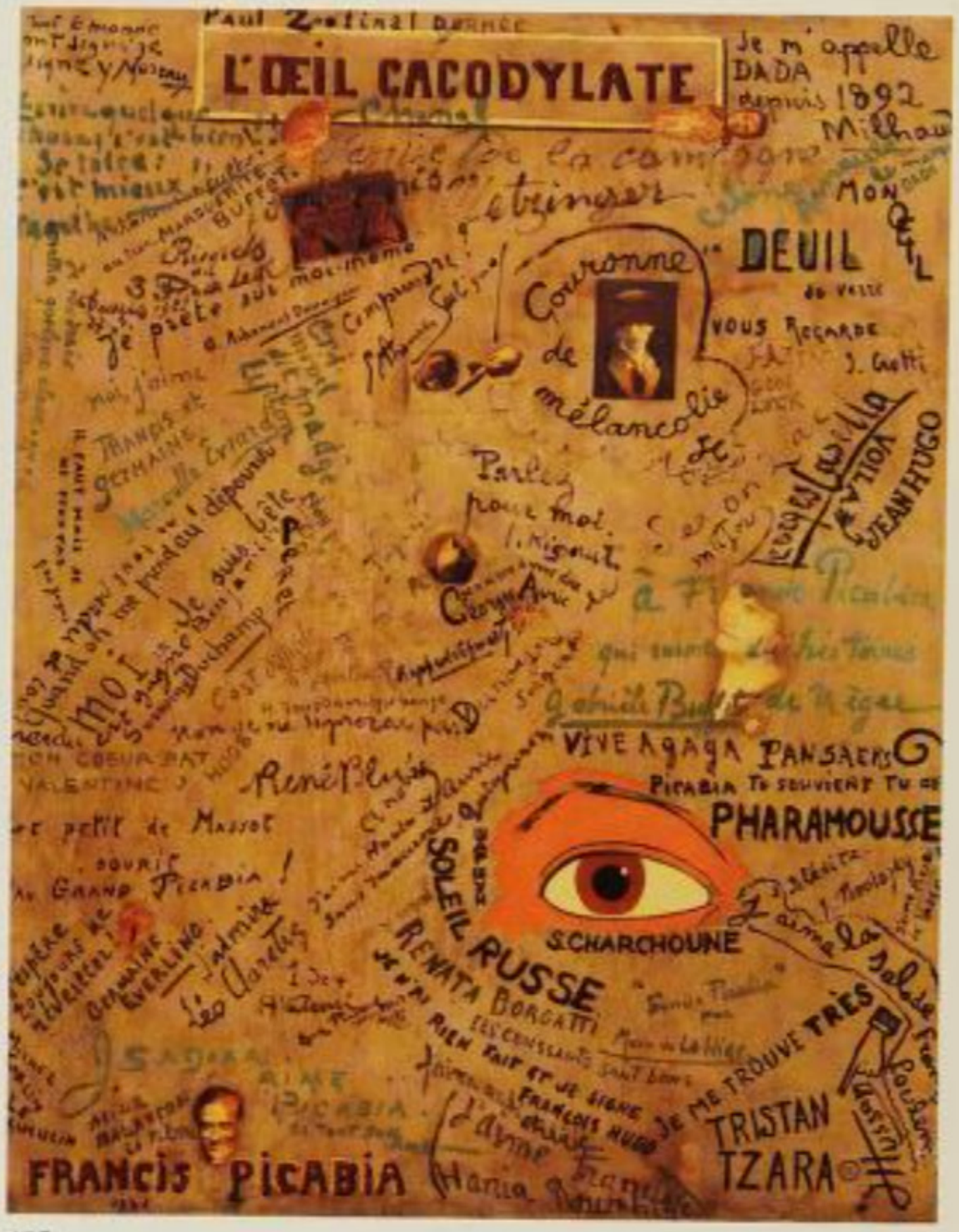




196 197

Cocteau, Tzara, and dancer Isadora Duncan, among others, to do what they wished to the canvas. The result, as one critic noted, looked like the "interior of a pissotière."[26] Picabia spoke revealingly about this work and his art in general when he stated: "The painter makes a choice, then imitates his choice so that the deformation constitutes the art; the choice, why not simply sign it, in place of making like a monkey before it? . . . This canvas was finished when there was no longer space on it. . . ."[27]

Picabia's work of the early and mid-1920s makes use of bizarre materials and found objects. His *Portrait of Cézanne, Portrait of Rembrandt, Portrait of Renoir; Still Lifes*, 1920 (pl. 198), presumed lost, has a stuffed monkey, a found object, as the central image of the still life, playing with the familiar idea of the artist as "the ape of nature." In *Midi: Promenade des Anglais*, ca. 1923–26, and *Centimeters*, ca. 1924–25 (pls. 200, 199), Picabia invented a new vocabulary of materials—tape measure, matches, feathers, and macaroni. The disjunction in Picabia's work between a painterly sensibility, eccentric materials, and subjects that veer from the profane to the symbolic contributed to a uniqueness that had great impact on artists of the postwar period. As his wife, Gabrielle Buffet-Picabia, noted: "Picabia found in anti-painting, a formula of black humor which gave him free rein to express his rancor against men and events, an inexhaustible vein of plastic and poetic sarcasms."[28]

195 Francis Picabia. *Very Rare Picture upon the Earth (Pittura rarissima sulla terra).* 1915. Oil and metallic paint on board and silver and gold leaf on wood, including artist's painted frame, 49½ × 38½". The Solomon R. Guggenheim Foundation, New York, Peggy Guggenheim Collection, Venice

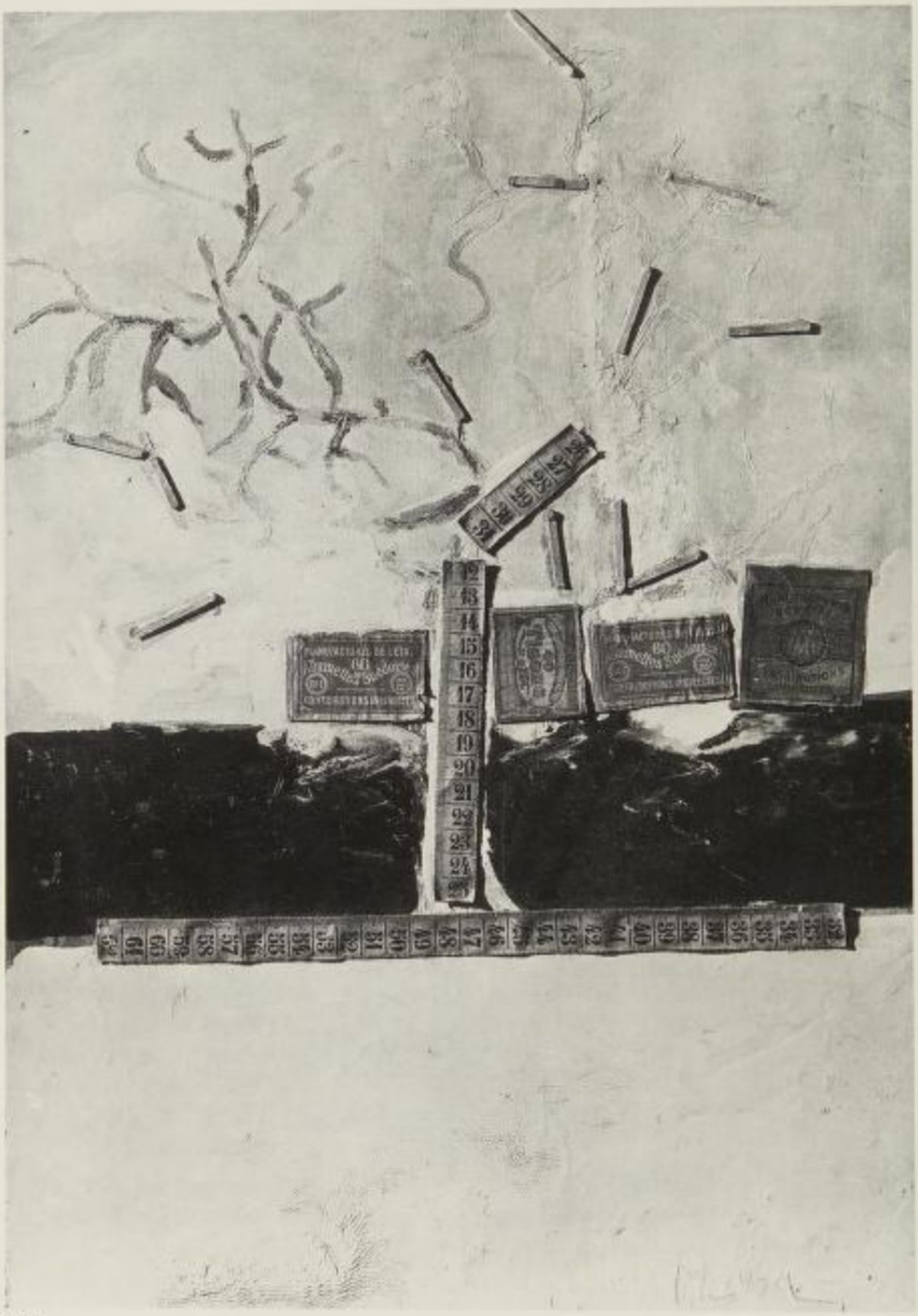
196 Francis Picabia. *The Child Carburetor.* 1919. Oil, enamel, metallic paint, gold leaf, pencil, and crayon on stained plywood, 49¾ × 39⅞". Solomon R. Guggenheim Museum, New York

197 Francis Picabia. *The Cacodylic Eye.* 1921. Ink, gouache, and collage on canvas, 45¼ × 44⅞". Musée National d'Art Moderne, Centre Georges Pompidou, Paris

198

198 Francis Picabia. *Portrait of Cézanne, Portrait of Rembrandt, Portrait of Renoir, Still Lifes.* 1920. Toy monkey and oil on cardboard. Whereabouts unknown

199 Francis Picabia. *Centimeters.* 1924–25. Oil, centimeter tape, paper matches, and matchbox covers on canvas, 22 × 15⅜". Arturo Schwarz Collection, Milan



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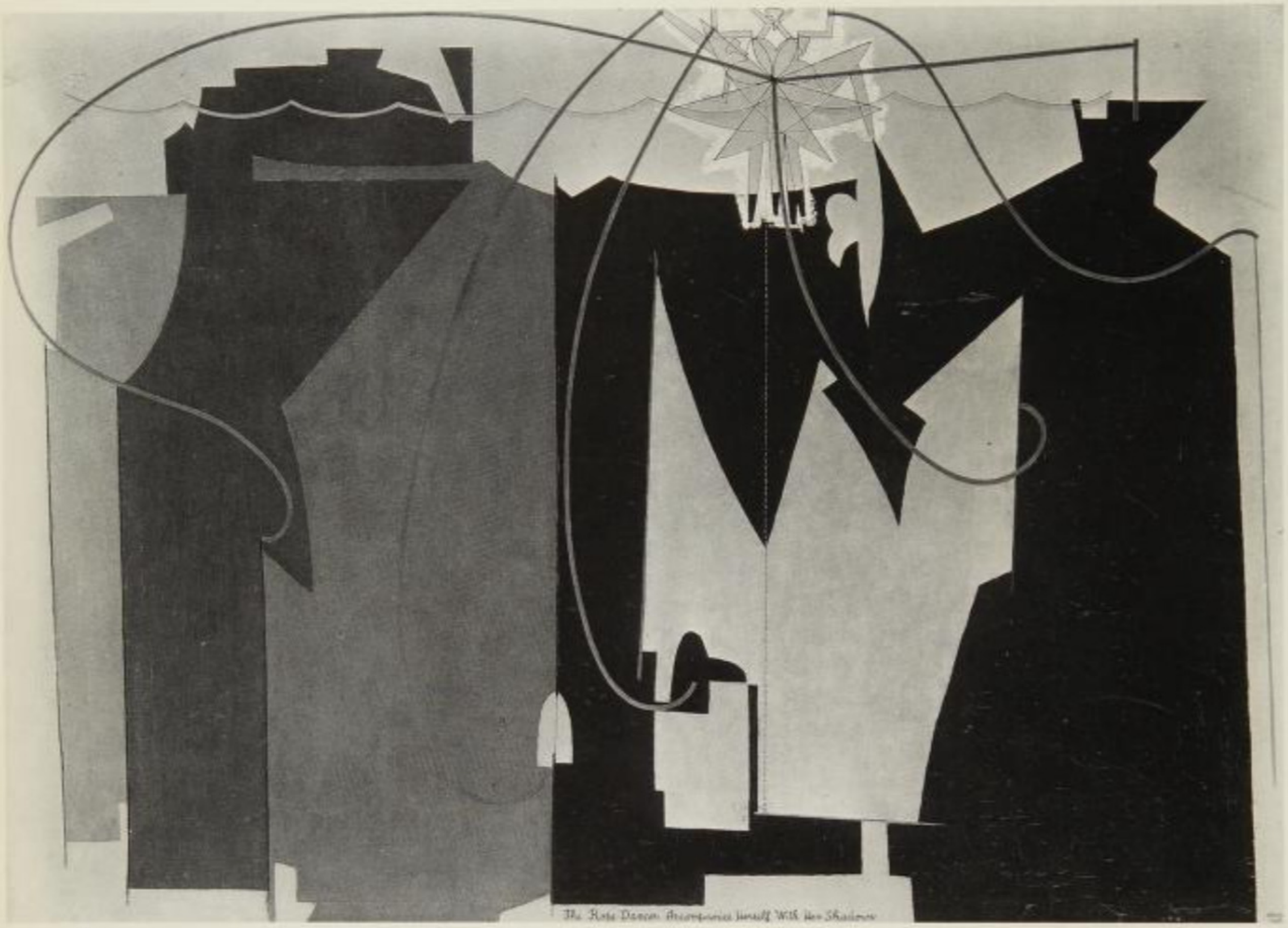
200 Francis Picabia. *Midi: Promenade des Anglais*. ca. 1923–26. Oil, feathers, macaroni, and leather on canvas in a snakeskin frame by Pierre Legrain, without frame 21¾ × 39¼". Yale University Art Gallery, New Haven, Conn. Gift of Collection Société Anonyme

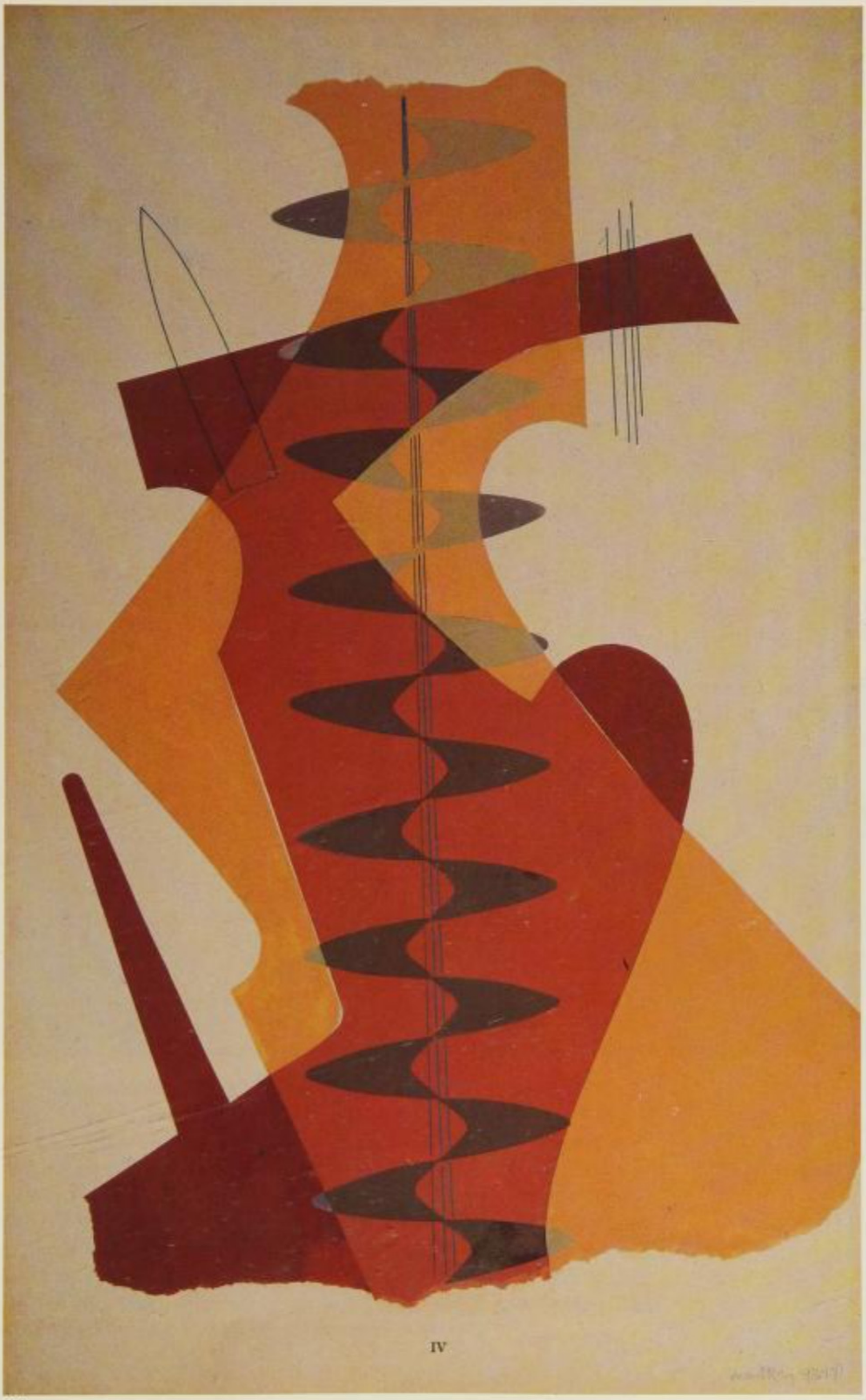


201

201 Man Ray. *The Rope Dancer Accompanies Herself with Her Shadows.* 1916. Oil on canvas, 52 × 73⅜". Collection, The Museum of Modern Art, New York. Gift of G. David Thompson

202 Man Ray. *The Revolving Doors IV: "The Meeting."* 1916–17. Collage, 21¼ × 13¼". Collection Richard S. Zeisler, New York

New York Dada benefited from the collaboration between Duchamp and Picabia. They were aided and abetted by Man Ray, who invented the rayogram (see pl. 132), still one of the most radical developments in the medium of photography. (The rayogram was an image resulting from the process of placing an object on a photosensitive piece of paper. The object was captured on the paper when a light was shone on the subject.) Man Ray turned to collage as a means of depersonalizing his art. In his most notable Dada painting, *The Rope Dancer Accompanies Herself with Her Shadows*, 1916 (pl. 201), Man Ray emulated Duchamp's *3 Standard Stoppages*, using the remaining scraps from his cutouts as the silhouettes for his figures. His mechanomorphic imagery also made reference both to *3 Standard Stoppages* and *The Large Glass*, but of greater consequence for Man Ray's subsequent development is the painting's simulation of a collage. He also created a stunning series of collages, *The Revolving Doors* of 1916–17 (pl. 202), which, for their initial installation in 1919, were hooked together and placed on a circulating support to make them revolve. Each of the collages made effective use of fugitive forms and equally fleeting commonplace materials.



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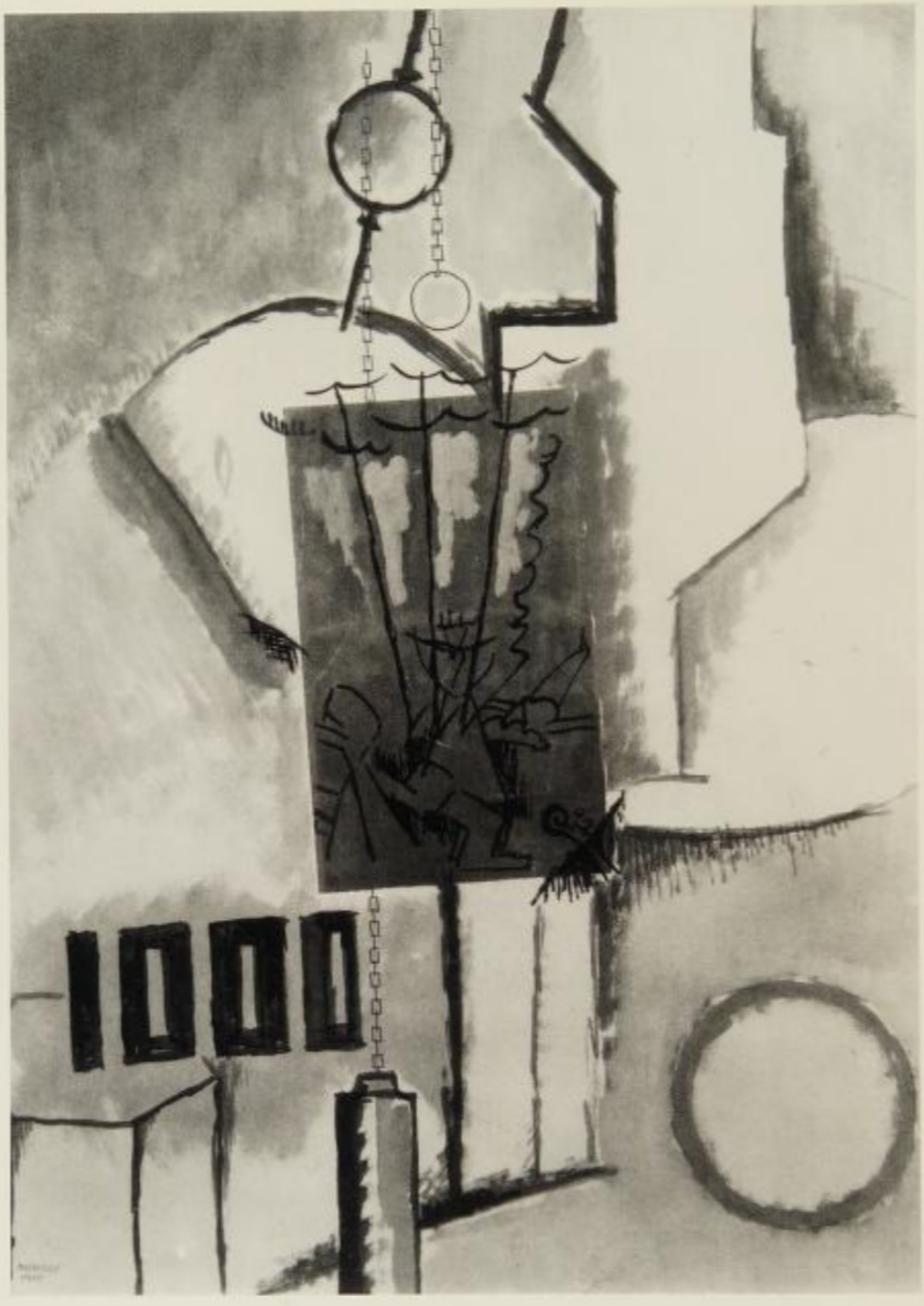
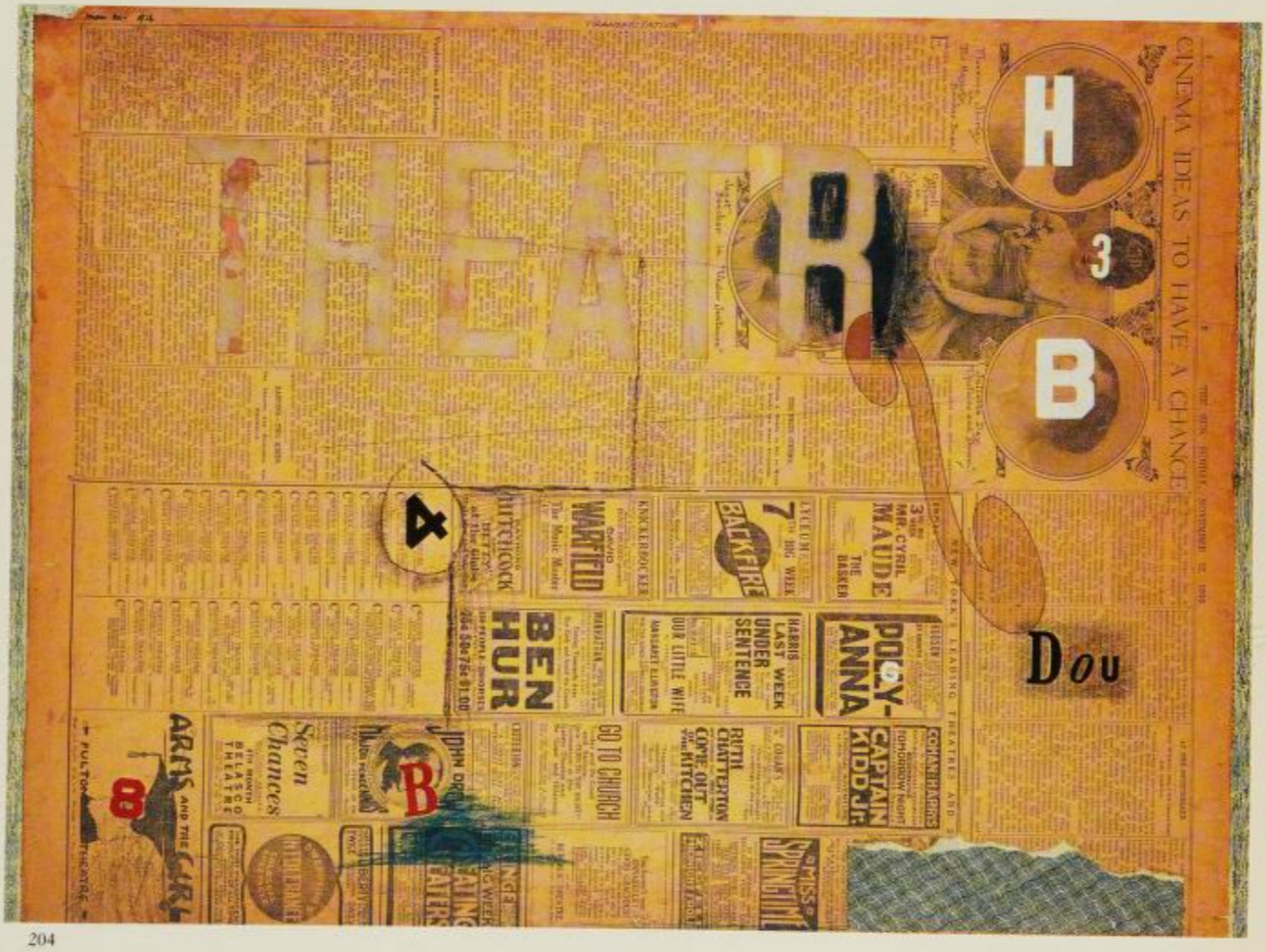


203 Man Ray. *Interior.* 1915. Watercolor, gouache, and silvered paper, 24¾ × 17¼". Philadelphia Museum of Art. A. E. Gallatin Collection

203

Within the space of one year Man Ray experimented not only with collage (pl. 203) but also with airbrush painting and corrected readymades such as *Transmutation (Theatr)*, 1916 (pl. 204), and he made the first of his objects and assemblages. While Man Ray was clearly indebted to Duchamp, his own objects in many respects differ significantly. They do not have the intricate complexity of Duchamp's *The Large Glass* nor the direct impact of *Bicycle Wheel*, but many are cloaked in a mysteriousness that seems to be more intuitive than intellectual. One of his most renowned objects is *The Riddle; or, The Enigma of Isidore Ducasse*, 1920 (pl. 205), a homage to the nineteenth-century poet Isidore Ducasse or, as he referred to himself, the Comte de Lautréamont, whose saying



204 Man Ray. *Transmutation (Theatr).* 1916. Collage, 17½ × 24". Moderna Museet, Stockholm

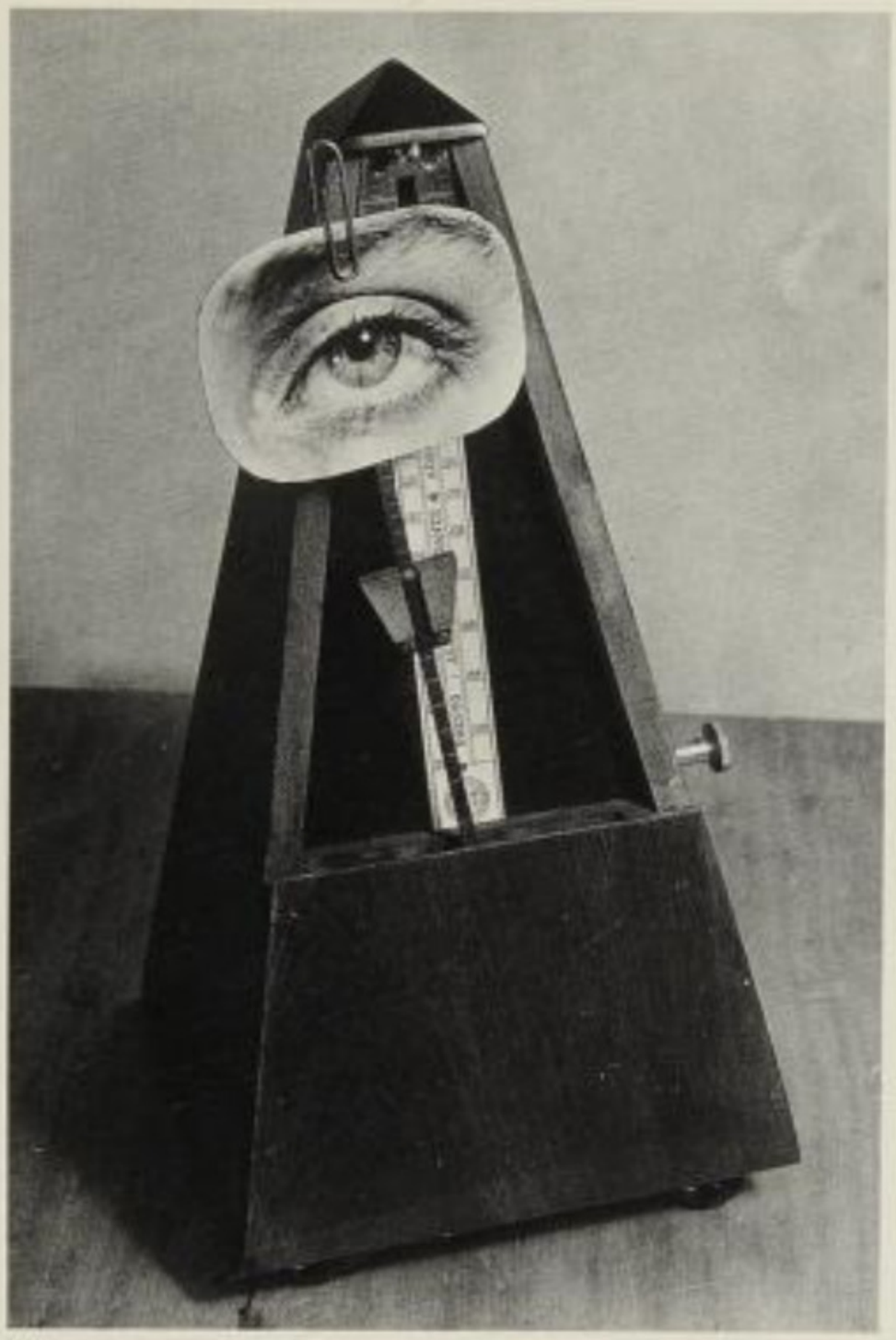
205

205 May Ray. *The Riddle; or, The Enigma of Isidore Ducasse.* 1920. Sewing machine and burlap. Intentionally dismantled

"Beautiful like the fortuitous meeting, on a dissection table, of a sewing machine and an umbrella,"[29] was made famous by the Surrealists. In this work, which is no longer extant, Man Ray wrapped the celebrated sewing machine in burlap. But its concept formed the basis for other works, like *Gift*, 1921, and *The Object to Be Destroyed*, 1923 (pls. 207, 206).[30] Like his rayograms, Man Ray's objects avoid the intrusion of the artist's hand and reflect his desire to free himself from painting and its "esthetic implications."[31] But Man Ray's attitude about the readymade object differed from Duchamp's. For Duchamp it was most important to choose the found object; for Man Ray it was the juxtaposition of objects that was the most critical. He stated, "The creative act for me rests in the coupling of these two different factors in order to produce a plastic poem."[32]

The machine imagery of Duchamp and Man Ray influenced a younger generation of Americans, among them Schamberg, Joseph Stella, Arthur Dove, and John Covert. All four were part of the circle around Duchamp and made memorable and unique contributions to the concept of the found object and the altered readymade. Schamberg's sculpture *God*, ca. 1918 (pl. 208), is composed of a miter box containing an inverted plumbing trap. Its straightforward but humorous depiction is predictive of many of the objects and assemblages of recent art. Dove's *Portrait of Alfred Stieglitz*, 1925 (pl. 209), used the photographer's own tools, while Covert and Stella fashioned more abstract forms from relatively common materials (pls. 210, 211). While the four contributed few works to the vast body of twentieth-century collage and assemblage, they influenced the work of many Americans, especially those who came into prominence in the late 1950s and 1960s. They helped set the stage, so to speak, for the new language of postwar assemblage and the object.

The Dada movement was short-lived. Undisciplined and anarchic, the loosely knit groups in Zurich, Berlin, Cologne, and other centers disbanded. Some of the participants regrouped in Paris under the aegis of the magazine *Littérature*, founded by Breton, Louis Aragon, and Philippe Soupault in 1919, and became members of the Surrealist movement.



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206 Man Ray. *The Object to be Destroyed.* 1923. Destroyed and remade in different versions in 1932, 1945, 1958, 1966, and 1972. Shown here: *Indestructible Object.* 1958. Readymade, metronome and photograph, 8⅞ × 4⅜ × 4⅝". Morton G. Neumann Family Collection

207 Man Ray. *Gift.* 1921 (original lost)/later version, n.d. Flatiron with tacks, 6⅜ × 3⅝ × 3¾". Morton G. Neumann Family Collection

208 Morton Schamberg. *God.* ca. 1918. Wooden miter box, cast-iron plumbing trap, 12 × 11⅝ × 5¼". Philadelphia Museum of Art. The Louise and Walter Arensberg Collection

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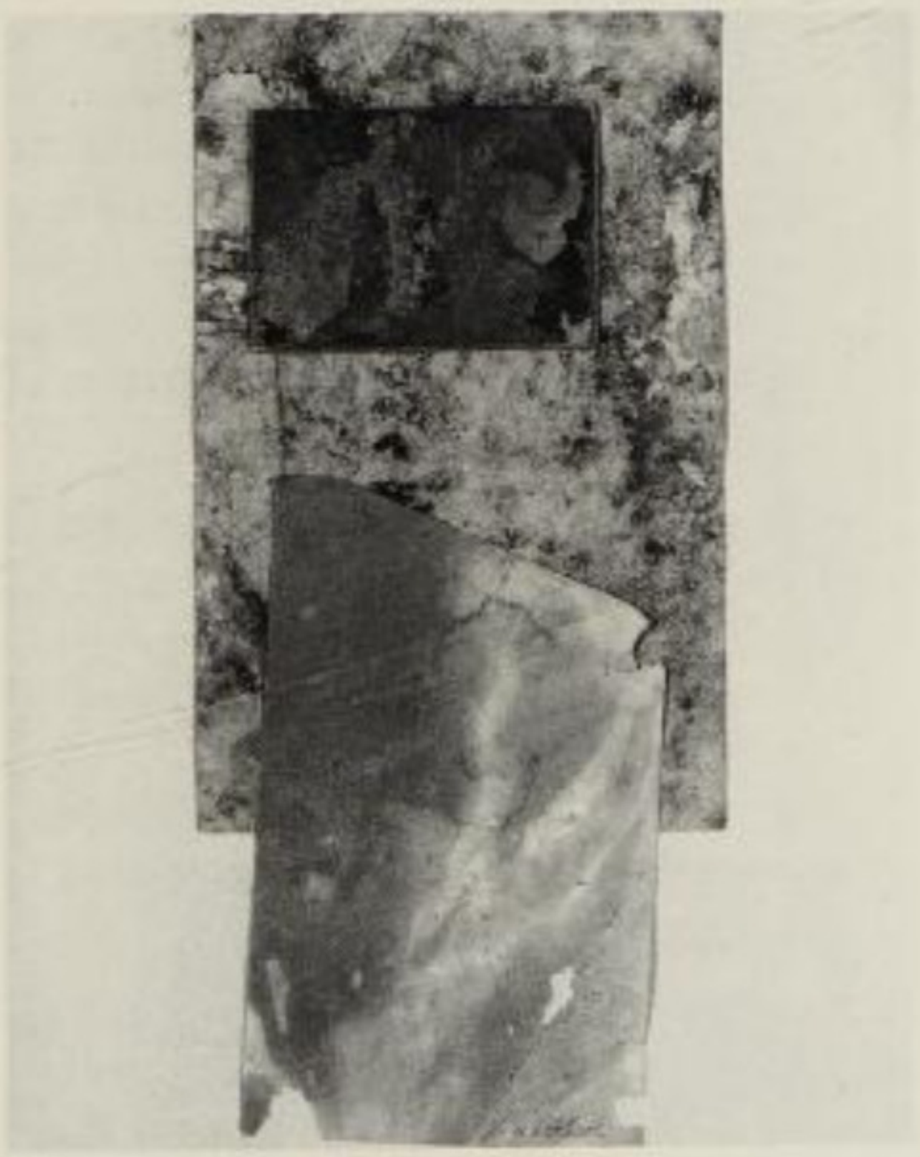

211

209 Arthur Dove. *Portrait of Alfred Stieglitz.* 1925. Assemblage, camera lens, photographic plate, clock and watch springs, and steel wool on cardboard, 15⅞ × 12⅛". Collection, The Museum of Modern Art, New York. Purchase

210 John Covert. *Vocalization.* ca. 1919. Oil and wooden dowels nailed to composition board, 23¾ × 26½". Yale University Art Gallery, New Haven, Conn. Gift of Collection Société Anonyme

211 Joseph Stella. *Collage No. 8.* 1918–22. Paper, paint, and mud on paper, 16⅝ × 10⅝". The Carnegie Museum of Art, Pittsburgh. Print Purchase Fund, 61.11

CHAPTER 5

Surrealism

The Surrealist movement was officially launched in Paris in 1924 with the publication of André Breton's *Manifeste du surréalisme* (Manifesto of Surrealism). The brilliant group of artists and writers who rallied to the Surrealist cause included several founding members of the Dada movement—Tristan Tzara, Max Ernst, Jean Arp, and Man Ray—as well as the poet Paul Eluard and the painters Joan Miró and André Masson. The boisterous, antic, and exhibitionist practices of Dada became a striking feature of the Surrealist movement. Like the Dadaists before them, the Surrealists exploited chance and randomness in an outright assault on the formal and rational order of Cubism. Whereas Dada was basically an art of protest aimed at the destruction of the prevailing political, social, and aesthetic systems, Surrealism proclaimed a new and constructive faith in the belief that its doctrines could structure a different order for art and society. Convinced that the unconscious was the essential source of art and life, the Surrealists set out to explore the hidden recesses of the mind.

In the three years preceding the official launching of the Surrealist movement, artistic and literary circles in Paris were in flux. World War I had interrupted the Dada movement, and with its end many of the Dadaists returned or moved to Paris. Picabia arrived in 1917, Duchamp in 1919, Tzara in 1920, Man Ray in 1921, and Ernst in 1922. Breton, Louis Aragon, and Philippe Soupault founded the magazine *Littérature* in 1919, the year in which, according to Picabia, Dada activities ceased to exist. *Littérature* became the springboard for Breton and his circle of poets. Breton rejected many of Dada's tenets, believing that what was called for after Dada destroyed the existing order and pronounced itself open to the future was a program, one that he contrived to put in place during the early 1920s. By 1924 he had arrived at a working definition of Surrealism:

> SURREALISM noun, masculine. Pure psychic automatism by which one intends to express verbally, in writing or by any other method, the real functioning of the mind. Dictation by thought, in the absence of any control exercised by reason, and beyond any esthetic or moral preoccupation.
>
> ENCYL. *Philo.* Surrealism is based on the belief in the superior reality of certain forms of association heretofore neglected, in the omnipotence of dreams, in the undirected play of thought. . . .[1]

212 Max Ernst. *Le facteur Cheval (The Postman Cheval).* 1932. Paper and fabric collage with pencil, ink, and gouache on paper on canvas, 17⅞ × 14⅞". The Solomon R. Guggenheim Foundation, New York, Peggy Guggenheim Collection, Venice

Breton also stated his belief in the ultimate unification of two seemingly contradictory states, the dream and reality, into one reality, which he called "surreality."[2] Surrealism was a movement that attempted to reconcile the inner

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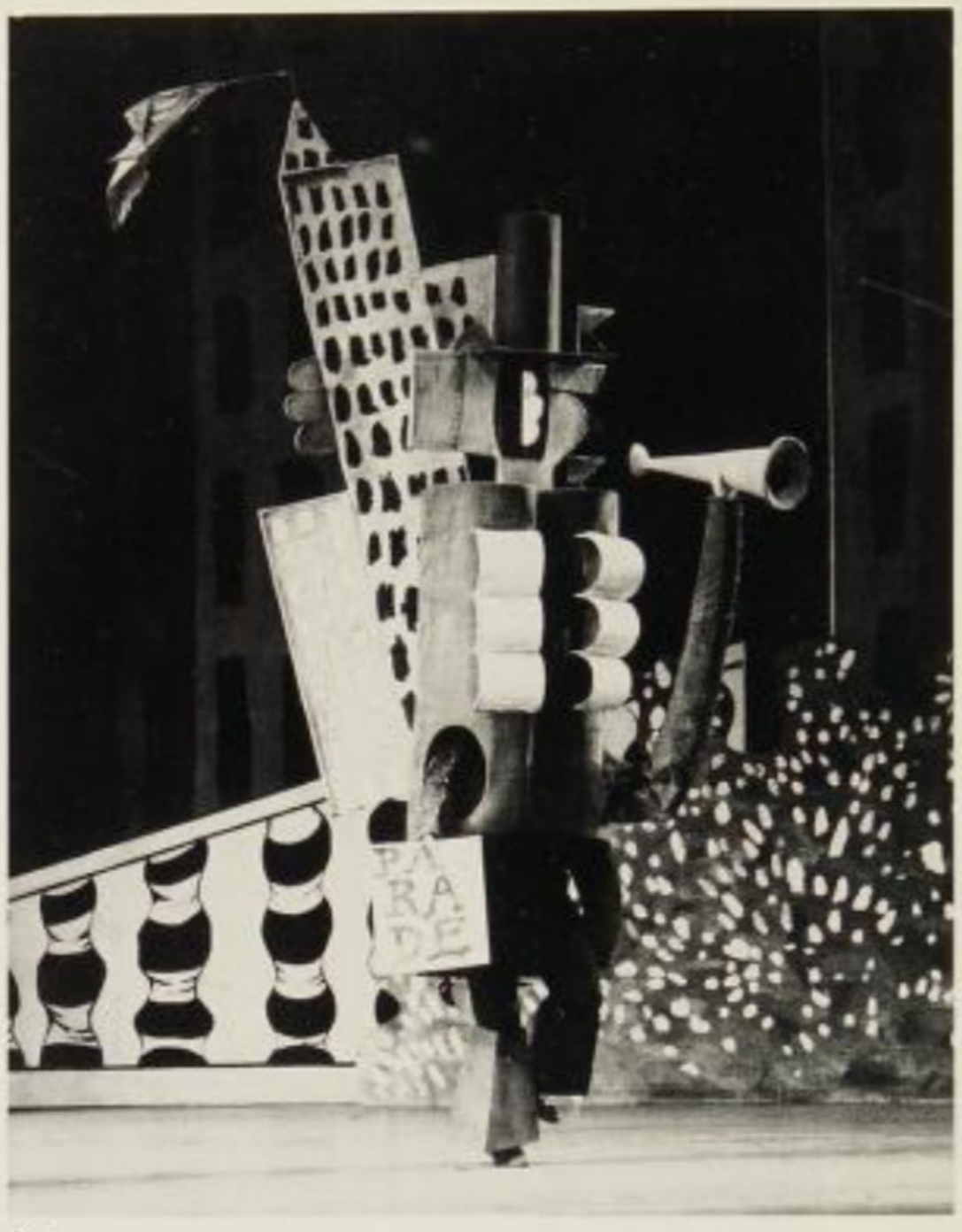

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213 Pablo Picasso. *French Manager.* Costume and decor for the ballet *Parade,* presented at the Théâtre du Châtelet, Paris, May 18, 1917. Courtesy English National Ballet

214 Pablo Picasso. *American Manager.* Costume and decor for the ballet *Parade,* presented at the Théâtre du Chatelet, Paris, May 18, 1917. Courtesy English National Ballet

world of the imagination with the exterior world of reality. Breton's program was based on a reaction to Dada, a resurrection of the Romantic and Symbolist poets, and a commitment to the theories of Sigmund Freud. It was not developed with painting in mind, although it soon attracted many of Europe's leading painters. As with the Futurist and Dada movements, its philosophy dictated the nature of its art.

It was in fact Guillaume Apollinaire, a major source of inspiration for both the Dadaists and the Surrealists, who in 1917 invented the term "surreal" to describe man's ability to create the unnatural. The first use of the term *sur-réalisme* appears in an article by Apollinaire in the program for the first performance of Diaghilev's production of the ballet *Parade*, with a scenario by Jean Cocteau, music by Erik Satie, and choreography by Léonide Massine (pls. 213, 214), held on May 18, 1917, at the Théâtre du Châtelet in Paris. One month later the word was used again as a subtitle for Apollinaire's "drame surréaliste" *Les mamelles de Tirésias* (The breasts of Tiresias), which premiered in Paris on June 24, 1917, at the Conservatoire René Maubel (pl. 215). Apollinaire did not describe "surréalisme" in Freudian terms; this was left to Breton and his circle. One definition was that used by the Surrealist artist Georges Hugnet, who, when speaking of Surrealism, declared that reality was composed of dreams, hallucinations, and the supernatural and that ". . . the marvelous, relegated for so long to legends and children's fairy tales, reveals now in a true light, in a Surrealist light, the immanent reality and our relations to it."[3]

The first issue of the official organ of the Surrealists, *La révolution surréaliste*, edited by Pierre Naville and Benjamin Péret, appeared in 1924, proclaiming the importance of the dream.[4] René Crevel, in his Surrealist essay *L'esprit contre la raison*, said:

> Is it not for the mind a truly magnificent and almost unhoped for victory, to possess this new liberty, this leaping of the imagination, triumphant over reality, over relative values, smashing the bars of reason's cage, and bird that it is, obedient to the voice of the wind, detach itself from the earth to soar higher, farther. . . . O, wonderful responsibility of poets. In the canvas wall they have pierced the window of Mallarmé's dream. With one thrust of the fist they pushed back the horizon and there in the midst of space have just discovered an Island. We touch this Island with our finger.[5]

In Freud's research—the exploration of the unconscious mind, dream imagery, repressed desires—the Surrealists found some ideal tools for their own experiments. For Salvador Dalí, "The subconscious has a symbolic language that is truly an universal language, for it does not depend on special habitude or state of culture or intelligence, but speaks with the vocabulary of the great vital constants, sexual instinct, feeling of death, physical notion of the enigma of space—these vital constants are universally echoed in every human."[6] The Surrealists applied Freud's theories in the writing of automatic texts and the creation of automatic drawings, the analysis of dreams, spontaneous poems and drawings, improvised speeches, investigations into the interpenetration of the states of waking and sleeping, and the simulation of mental diseases. Included in the second number of *La révolution surréaliste* are the drawings of mediums and poets, bizarre photographs and curious documents, and transcriptions of dreams and automatic texts.[7] Patrick Waldberg, the author of several volumes on Surrealism, noted that during the sleeping sessions *(sommeils)* or collective trances practiced by Crevel, Péret, and Robert Desnos, the subject "went into a trance and like the Sybils of Antiquity, uttered obscure words. His friends then proceeded to question him and the strange dialogue that then ensued was considered a model of true poetry, superior to all forms then in use."[8] The free association of images already practiced by the Dadaists was expanded on and formalized by the Surrealists into the practice of automatism. It was this practice that led to some of their most important discoveries. The Surrealists attempted to apply Freud's observations on the role of language in dream and dream interpretation to their own ends. They differed with Freud when he took certain elements in dream interpretation as symbols of conscious life; the Surrealists accepted them as significant realities in and of themselves.[9]

To Apollinaire, true symbolism lent itself to "numerous interpretations that sometimes contradict each other."[10] He envisioned a new role for the artist: the artist or writer would be the creator of a series of images whose meaning would rest with the viewer. From this followed the Surrealist concept of revealing the object in its fullest depth. Breton, who had been a student of psychiatry before World War I, later became an enthusiast of the German philosopher Georg Hegel. In *Surréalisme et la peinture*, Breton acknowledges Hegel's role in defining what Breton called the "crise de l'objet" (crisis of the object),[11] for it was Hegel who stressed the "superiority of the concrete over the abstract," who

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215 Stage design for Guillaume Apollinaire's play *Les Mamelles de Tirésias*, presented at the Conservatoire René Maubel, Paris, June 24, 1917

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216 André Breton. *Poem-Object*. 1941. Assemblage, carved wood bust of man, oil lantern, framed photograph, and toy boxing gloves, mounted on drawing board, 18 × 21 × 4⅜". Collection, The Museum of Modern Art, New York. Kay Sage Tanguy Bequest

believed in the "inner unity of contradictory conditions or phenomena," and who defined knowledge as the "linking of thought with its object."[12] Breton himself created a series of works that realized this concept, such as *Poem-Object*, 1941 (pl. 216).

To liberate the mind of preconceived ideas, to release words (and later objects) from their customary associations, to revitalize poetic imagery, the Surrealist poets employed the illogical juxtaposition of words, always astonishing and often shocking. The Surrealists felt that the function of the poet or artist was to convey the immaculate primary concept (the moment of intuition), not by describing it but by selecting the suitable word or image as symbol. This would act as stimulus or irritant to the senses of the spectator and trigger a series of images and associations. The Surrealists envisioned nothing less than the creation of a new meaning for words and imagery, whose power would correspond not to the role of language and plastic form as it was then understood but to the power and magic of the myths and metaphors of ancient primitive cultures. Thus the function of the Surrealist poem, in Paul Eluard's words, was "donner à voir" (to give sight) to the reader.[13]

The Surrealist poets concerned themselves with developing a precise vocabulary, concrete in form and color, shape and intent. It was this process that brought them close to the technique of the painter. Breton, in speaking of his thirty-word poem "Forêt-noire," which took him six months to write, said that he had to juggle the words to determine the space they permitted between each other and to ascertain their proper associations with each other as well as with the words that were eliminated from the poem but were involved in its composition.[14] At this time, the exchange of ideas between Surrealist poets and painters was considerable, with the painters heavily dependent on literary methods. In 1933, Max Ernst wrote: "The investigations into the mechanism of inspiration which have been ardently pursued by the Surrealists, lead them to the discovery of certain techniques, poetic in essence, and devised to remove the work of art from the sway of the so-called conscious faculties."[15] Ernst felt that his procedure as a visual artist was the same as that of a poet. Later, in describing the working method of the poet Raymond Roussel, he said it "consisted of breaking up any text and taking out a series of images which led to an unexpected creation based on phonetic combinations. . . . If we replace 'phonetic combinations' by 'optical combinations' we arrive at the collage or the frottage."[16]

The estrangement of the object, particularly its separation from the objects generally associated with it and from any form of narrative, became a basic technique of Surrealism. Objects that formerly belonged to separate planes—both spatial and conceptual—were placed in unexpected juxtaposition. The poet Paul Nougé speaks of the Surrealist as painting the "bewildering object and the accidental encounter," by, in the words of art dealer Julien Levy, "isolating the object . . . by breaking off its ties with the rest of the world. . . . We may cut off a hand and place it on the table, or we may paint the image of a cut-off hand on the wall."[17]

In Isidore Ducasse, Comte de Lautréamont, the Surrealists found an ideal nineteenth-century precursor. In *Les Chants de Maldoror*, written in 1874, he created a new, unorthodox concept of beauty. The following passage has often been cited as the perfect Surrealist image: "The vulture of the lambs, beautiful as the law of arrestment of the development of the chest in adults whose tendency to growth is not in relation to the quality of molecules that their organism assimilates, vanished into the high reaches of the atmosphere." Lautréamont's most important passage, from the Surrealist viewpoint, "Beautiful like the fortuitous meeting, on a dissection table, of a sewing machine and an umbrella,"[18] was interpreted by Max Ernst to read, "the fortuitous encounter upon a non-suitable plane of two mutually distant realities."[19] Breton acknowledged the importance of earlier poets in his essay *Qu'est-ce que le surréalisme?* (What is Surrealism?), 1936, commenting, "In the domain of poetry, Lautréamont, Rimbaud and Mallarmé were the first to endow the human mind with what it had lacked so much: I mean a truly 'insolent' grace, which has enabled the mind, on finding itself withdrawn from all ideals, to begin to occupy itself with its own life. . . ."[20]

Disorientation in time and space, apparent in the early work of Giorgio de Chirico, became a major concept of Surrealism. De Chirico's universe was composed primarily of man-made objects; man himself rarely appears. In *The Mystery and Melancholy of a Street*, of 1914 (pl. 217), the use of far perspectives and

217 Giorgio de Chirico. *The Mystery and Melancholy of a Street.* 1914. Oil on canvas, 34¼ × 28⅛". Private collection

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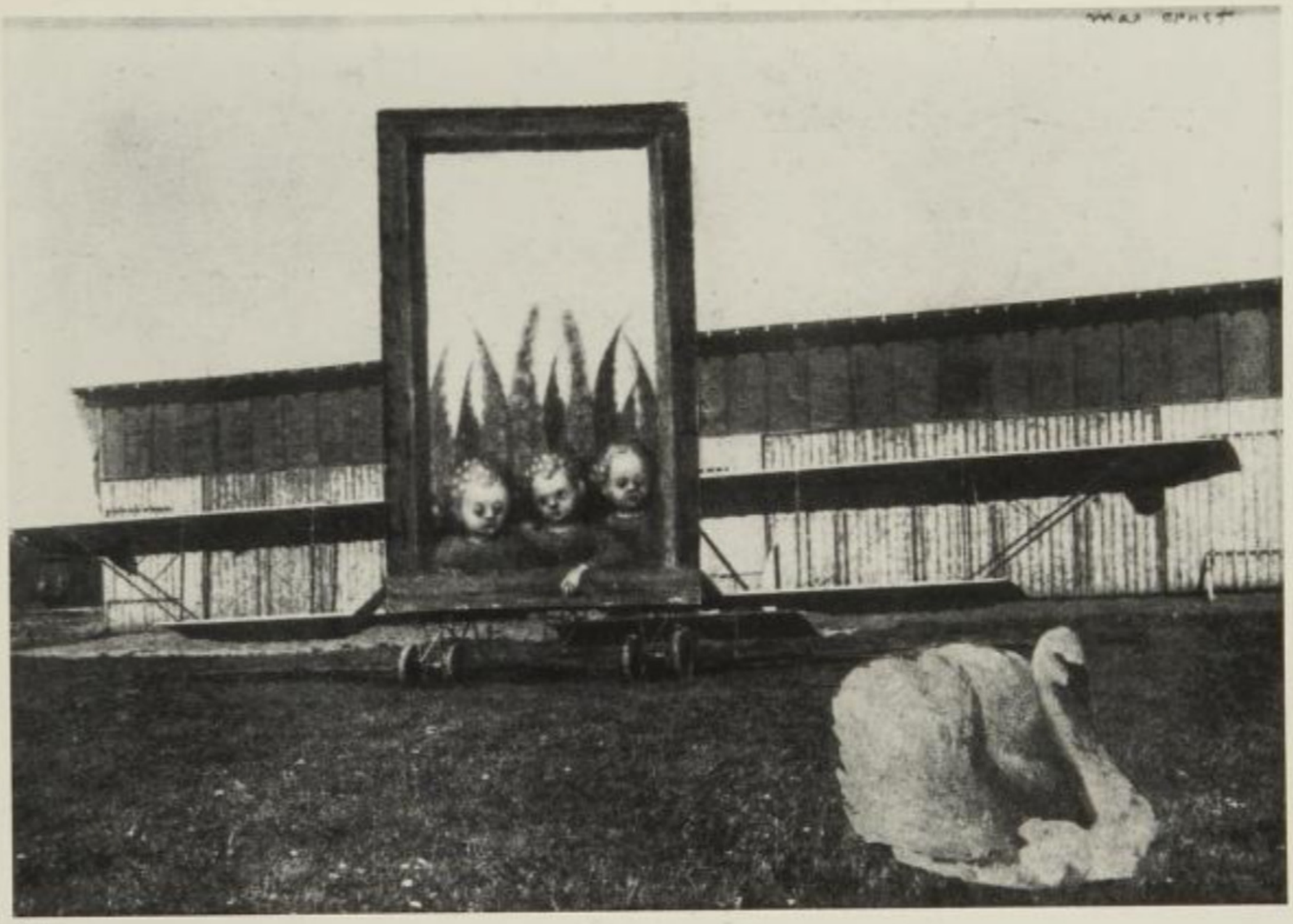
strong shadows creates an illusion of isolation and silence, of stillness and remote nostalgia. The series of Metaphysical Interiors begun by de Chirico around 1915 contains stacks of carpenter's rules, T squares, geographical maps, biscuits, and candies, placed in tightly sealed rooms in which one can occasionally glimpse windows or portholes. The hermetic space of these interiors creates a dreamlike setting, which, in its ambiguity, appealed to the Surrealists' own belief in the power of the dream and the relationship of the dream to reality.

Equally important to the Surrealists was de Chirico's collagelike juxtaposition of objects. Unlike the Cubists, who employed everyday objects arranged in a relatively flat space, de Chirico compressed objects of different dimensions into a disjunctive space. This unexpected conjunction of the familiar object placed in unfamiliar surroundings gave even the most mundane object a new and unusual identity. Many, if not all, of the Surrealists drew on this concept of



218

218 Max Ernst. *The Swan Is Very Peaceful: It is already the twenty-second time that (for the first time) Lohengrin has left his fiancée/it is there that the earth has spread its crust on four violins/We will never see each other again/We will never fight against the angels/the Swan is very peaceful/he rows hard to catch Leda.* 1920. Collage with fragments of photographs, 3¼ × 4¾". Yokohama Museum of Art Collections, Japan

isolation, separation, and spatial disorientation; to this the Surrealists added their own notion of the bizarre and the commonplace. From this unusual juxtaposition of dreamlike imagery with hyperreal space the Surrealists created some of their most effective work.

Ernst's Dada works of 1920 already exhibited Surrealist characteristics in their method of execution and dreamlike imagery; see, for example, *The Swan Is Very Peaceful: It is already the twenty second time that (for the first time) Lohengrin has left his fiancée/it is there that the earth has spread its crust on four violins/We will never see each other again/We will never fight against the angels/the Swan is very peaceful/he rows hard to catch Leda* (pl. 218). In the free flow of associations and imagery, the poetry of this and other titles is similar to that in Breton's and Soupault's *Les champs magnétiques* (The magnetic fields), published in 1920, which Breton called the first Surrealist work, resulting from the first systematic application of automatic writing. These parallels can be seen in the following excerpt from *Les champs magnétiques*: "The night that was gliding over his head came to rest on his shoulders. Ordinary fans were for sale; they bore no more fruit. People were running without knowing why in the direction of the estuaries of the sea. Clocks, in despair, were fingering their rosaries."[21] While Ernst's writing is both less concrete and less enigmatic than that of Breton and Soupault, it still expands on the image in the collage. Like many of the Surrealist painters, Ernst

"... OU EN BAS, CETTE INDÉCENTE AMAZONE DANS SON PETIT DÉSERT PRIVÉ..."

MAX ERNST

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employed a form of verbal and visual poetry that differentiates his work from others working in a more purely plastic mode.

Ernst was one of the first artists to explore rigorously the numerous possibilities inherent in isolating and recombining multiple images. He effected startling transformations from his original sources by juxtaposing minutely detailed photographs of figures, landscapes, and objects, producing a new body of imagery that was stunningly provocative. Like Duchamp, he kept his alterations to a minimum, often using little or no collage and little or no glue. He relied on the power of his disorienting imagery, to which he might add subtle touches of pencil, ink, or gouache, and vivid poetic inscriptions to act as the binding medium. He replaced the cutting and pasting mechanism of Cubist collage with the seamless fusing of imagery suggested by the dream. In this liquid, floating world, images multiply and overlap with great rapidity, the absurd and the irrational triumph over logic and reason. It was this world of the fantastic and the obsessive that Ernst captured in his Dada and Surrealist collages.

As the inscriptions accompanying his images indicate, Ernst favored texts spliced together from fragments or titles that were a play on the meaning of the image. Neither syntax nor grammar links these phrases; it is rather the free association of words and images that is meaningful. Like his use of pencil, ink, or gouache, the poetic passages were intended to heighten the associative power of his visual imagery. Ernst brought his formidable creativity, his ironic intelligence, his wit and whimsy to bear on his words and images and in doing so established a language that could readily be translated from Dada to Surrealism.

From 1929 to 1932, collage again became Ernst's dominant technique. Within these collages, two kinds of formal organization predominate. In 1929 he produced a new art form, the collage-novel; a collection of images that form a book. The first such book, published in Paris, was *La femme 100 têtes*, a title that attests to Ernst's sense of punning (pl. 220). *La femme 100 têtes* is *La femme cent têtes* (The hundred-headed woman). It can also be read as *La femme sans tête* (The headless woman). This was followed in 1930 by *Rêve d'une petite fille qui voulut entrer au Carmel* (A little girl dreams of taking the veil) and in 1934 by *Une semaine de bonté ou Les sept éléments capitaux* (A week of kindness or The seven deadly elements) (pl. 219). In the collage-novels, the compositional structure is conventionally illusionistic; Ernst often used nineteenth-century engravings as the basis for these works. He elected to alter them by adding bizarre images that suddenly change the character of the original. The resulting surreal images are not only dreamlike, they are a fantastic mix of the outrageous and the banal: A woman with arm outstretched as if in sleep is turned upright while the folds of her sleeve fly open to admit a lover. An Amazon warrior mounted on a lion takes aim with her bow and arrow while the figure of a saint tends a plant at the lion's feet. All are surrounded by a myriad of natural forms—cacti, birds, butterflies, sun, moon, and stars—seemingly enacting the melodrama of a Victorian novel. The artist clearly elected to retain the original engravings in order to indicate how hypocritical the social and sexual mores of the period were; in altering the images, he made his own statement about the nature of human beings, part marvelous, part menace.

Ernst's alter ego, the bird, began to emerge as an obsessive image in his paintings of the mid-1920s. Loplop, a mythical half-bird, half-beast, became a

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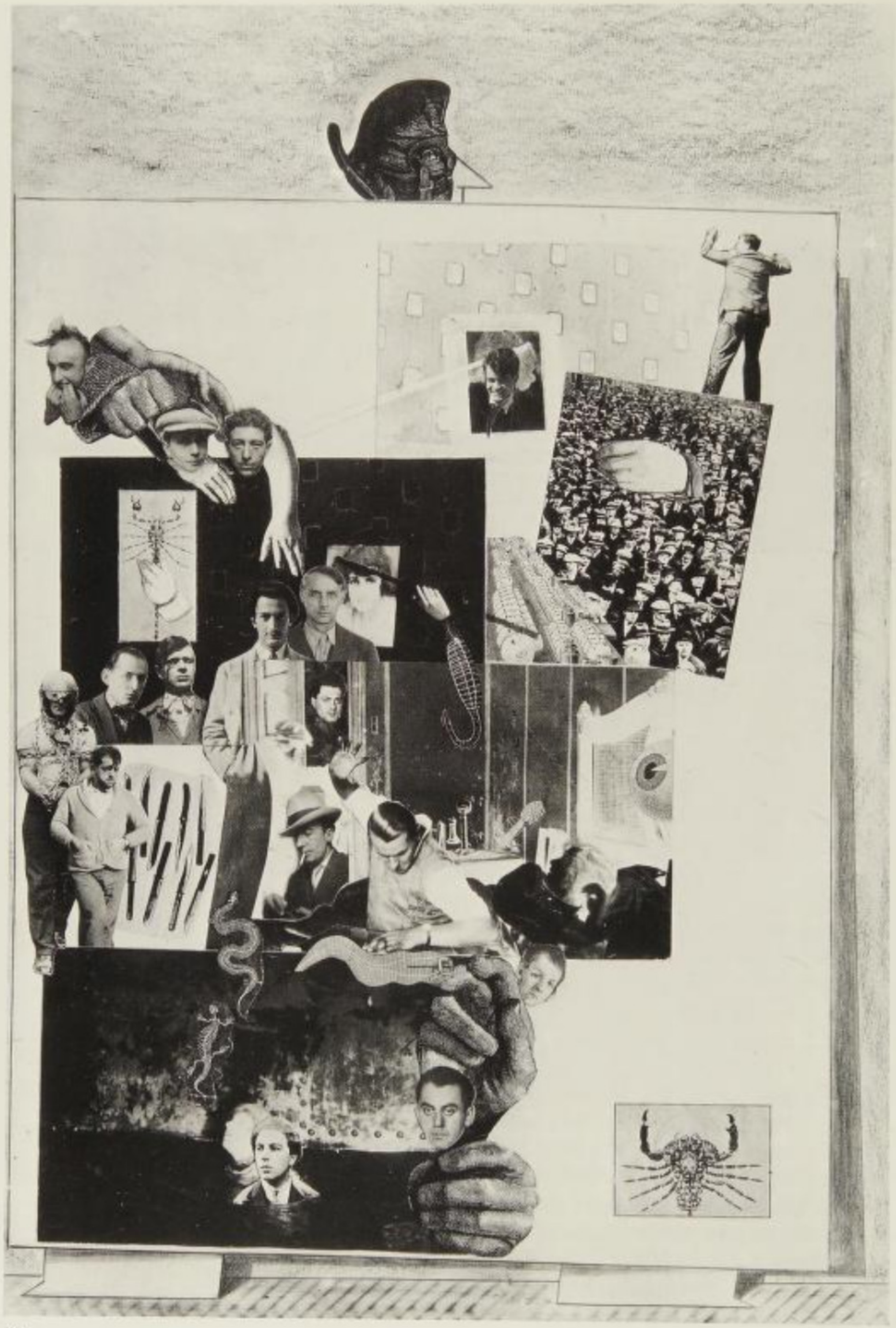
219 Max Ernst. *Or Down There, the Indecent Amazon in Her Small Private Desert.* 1930. Printed papers, 7¾ × 7⅝". Collection Timothy Baum, New York

220 Max Ernst. *The Hundred-headed Woman Opens Her August Sleeve (La femme 100 têtes ouvre sa manche auguste).* 1929. Montage of cut and pasted wood engravings mounted on paper, 12⅞ × 6⅝". Courtesy The Menil Collection, Houston



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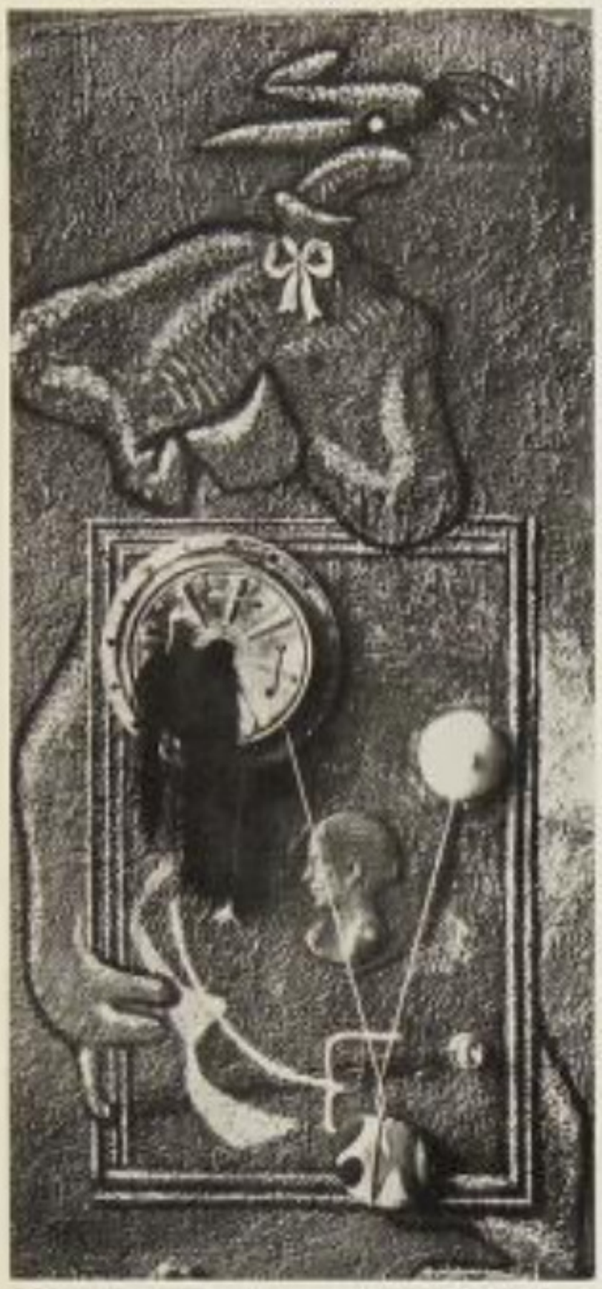
feature of his paintings, collages, and frottages beginning in 1928. Ernst's preoccupation with this theme appears to have derived from childhood memories and may also be a reference to Leonardo da Vinci, whose fixation with a vulture or a bird called a kite[22] was documented by Freud in his essay "Eine Kindheitserinnerung des Leonardo da Vinci" of 1910. The bird figures significantly in German mythology, and the eagle is the symbol of the nation. The bird stands for flight, the fantastic, and the intellect.

Ernst used Loplop in a series of individual collages, which date from 1929–32. Their formal organization is entirely different from that of the collage-novels. Their structure is basically Cubist, with emphasis on the flat surface of the paper. Fragments of photographs, rubbings, pieces of wallpaper, botanical and anatomical drawings are enhanced with watercolor and pencil and displayed within a highly structured format. Loplop himself appears to represent Ernst and presents some of the painter's obsessions: the seductive female body, lush vegetation, a series of suggestive hands, with or without gloves. The latter is an image reminiscent of the German artist Max Klinger, whose fetishistic images predate Freud and undoubtedly influenced both de Chirico's and Ernst's fantastic imagery. Ernst placed Loplop in many collages of the period, among them *Loplop Introduces Members of the Surrealist Group* (pl. 221). This work, a tribute to his friends and colleagues, is a reprise of his earlier Dada photocollages and makes reference to a painting of a similar subject in which members of the Surrealist group are introduced, *Rendez-vous des amis* (Meeting of friends), 1922 (pl. 222). At the same time, he produced collages like *Homage to a Little Girl Named Violette*, 1931–32, that, while not specifically including the figure of Loplop, use a similar format and imagery (pl. 224). *Loplop Introduces a Young Girl*, 1930–36 (pl. 223), on the other hand, is one of several large panels of the period that seem to have been inspired by the plaster-covered plywood walls used by the filmmaker Luis Buñuel in his film *L'âge d'or*, which he made with Dalí in 1930 and in which Ernst appeared. In these panels, Ernst combined the charac-

221 Max Ernst. *Loplop Introduces Members of the Surrealist Group*. 1931. Collage of cut and pasted photographs, pencil, and pencil frottage, 19¾ × 13¼". Collection, The Museum of Modern Art, New York. Purchase

222 Max Ernst. *Rendez-vous des amis*. 1922. Oil on canvas, 39⅜ × 76¾". Museum Ludwig, Cologne



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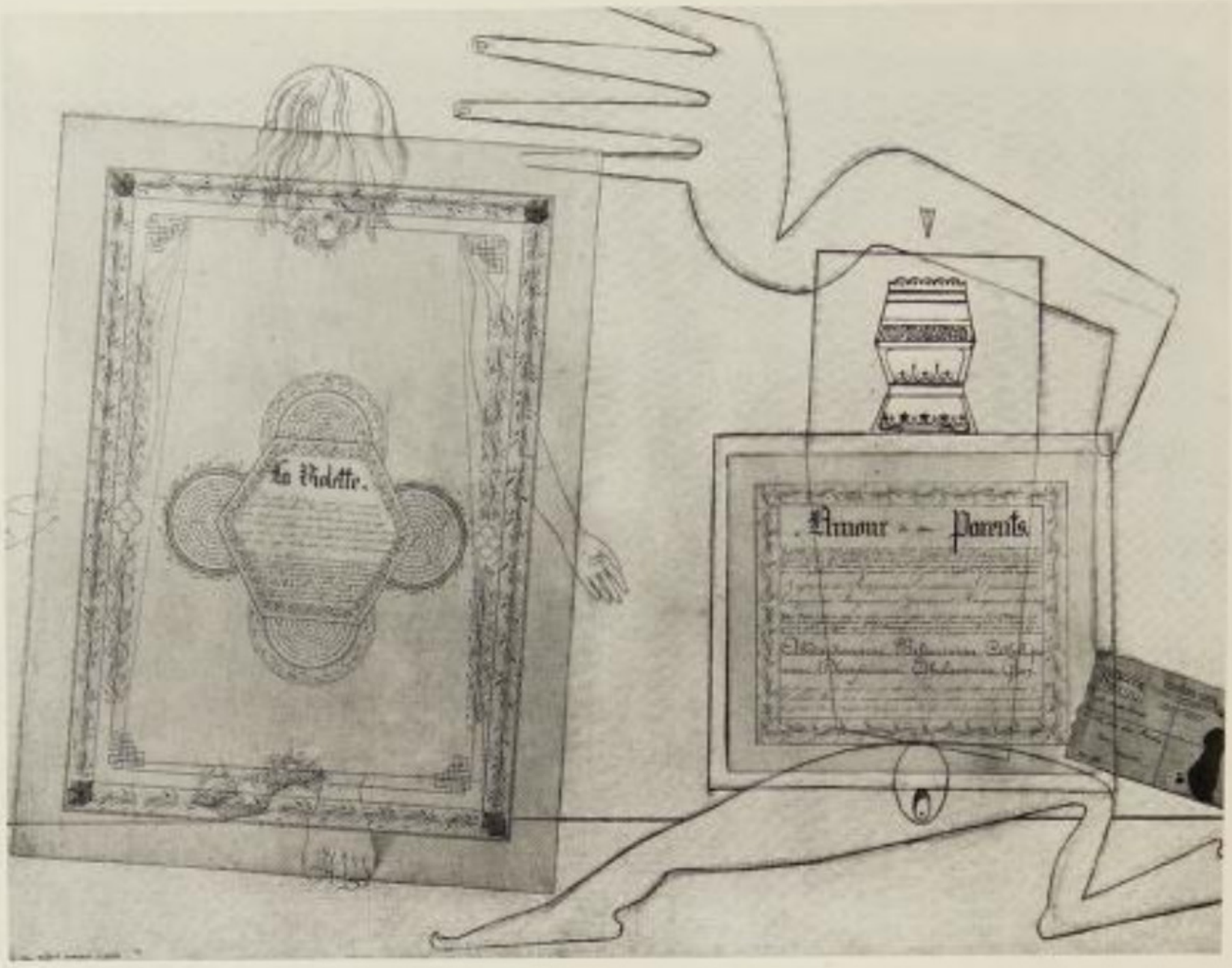

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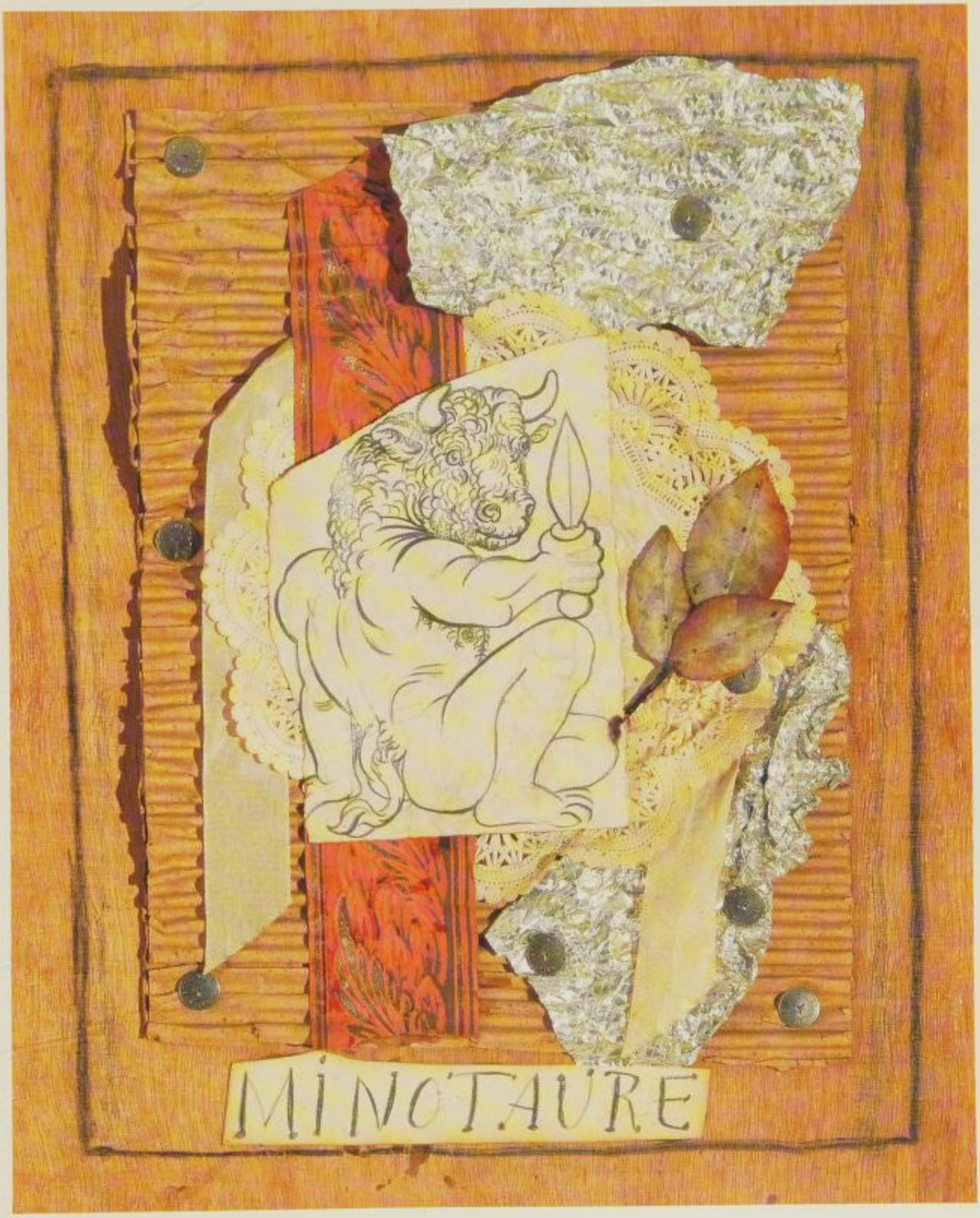
223 Max Ernst. *Loplop Introduces a Young Girl.* 1930–36. Painted plaster on wood with dangling objects, 77 × 25⅜". Whereabouts unknown

224 Max Ernst. *Homage to a Little Girl Named Violette.* 1931–32. Paper collage, pencil, and color on canvas, 35¼ × 45⅞". Staatsgalerie Stuttgart. Graphische Sammlung

225 Pablo Picasso. Maquette of a cover for the periodical *Minotaure,* no. 1 (1933). Paris, May 1933. Collage of pencil on paper, corrugated cardboard, silver foil, ribbon, wallpaper painted with gold paint and gouache, paper doily, burnt linen, leaves, tacks, and charcoal on wood, 19⅛ × 16⅛". Collection, The Museum of Modern Art, New York. Gift of Mr. and Mrs. Alexandre P. Rosenberg

teristics of relief with painting, a process that he most successfully resolved in the major painting *Europe after the Rain I,* 1933 (pl. 227). Although these panels are less successful as reliefs, they are notable in that they pick up again the practice of assemblage, which Ernst first employed in his Dada relief constructions of the early 1920s, and which he continued to use throughout his career.

Ernst's identification with the bird, which represented the intellect, contrasts remarkably with Picasso's favorite symbol, the bull, in the guise of the Minotaur, which emphasizes the earthbound forces of nature. The Minotaur, half-man, half-bull, according to legend, was confined in the labyrinth built for King Minos by Daedalus until the monster was slain by Theseus. In 1933 Picasso designed a maquette for the magazine *Minotaure* (pl. 225), fashioned from corrugated cardboard, silver foil, ribbon, wallpaper, a paper doily, burnt linen, leaves, and tacks with gold paint, gouache, and charcoal on wood. His figure is filled with a pulsing life that is characteristic of his entire oeuvre and is in marked contrast to Ernst's more cerebral images. Ernst's images vary considerably, from the relatively naturalistic representation of doves to the majestic mythological creature that is Loplop. The figure of the bird appears in a less extreme form in a notable collage, *Le facteur Cheval (The Postman Cheval),* 1932 (pl. 212). Here the bird appears as a voyeur observing a young girl, whose face is framed by a rectangle of commercially printed paper. The naughtiness implied in the image is further compounded by a fragment of a postcard that shows a group of young women in relative stages of undress. The rectangle framing the young girl has some of the attributes of a man—head, bow tie, and feet—and could indeed be the postman Ferdinand Cheval, whose creation, the Palais Idéal (ideal palace), an exotic construction that incorporates figurative elements



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226 Ferdinand Cheval. *Palais Idéal* (detail). Finished 1912. Hauterives, France

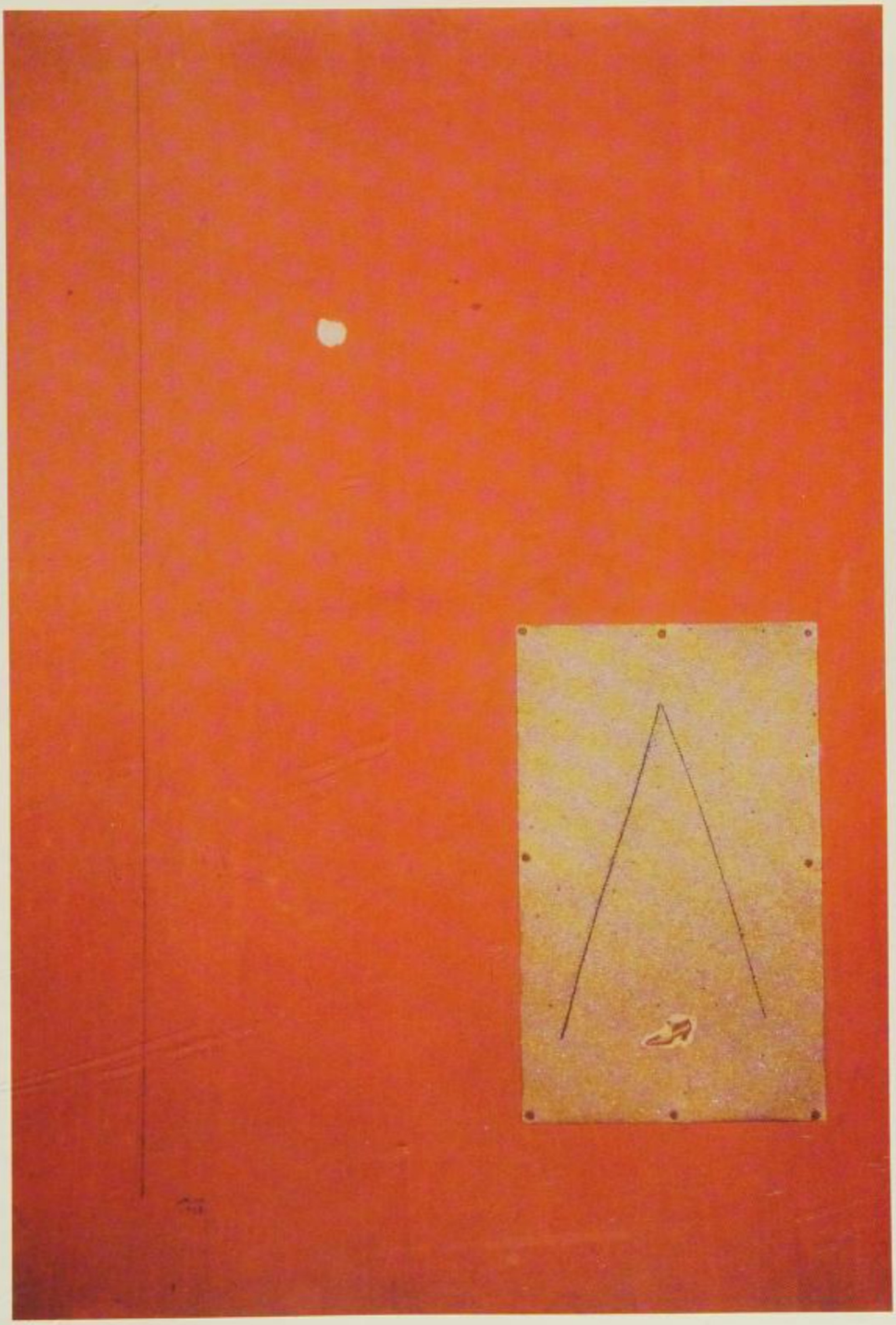
227 Max Ernst. *Europe after the Rain I.* 1933. Oil and plaster on plywood, 39¾ × 58⅝". Private collection

228 Joan Miró. *Danseuse espagnole (Spanish Dancer).* 1928. Printed paper, pencil, paint, and sandpaper on board, 41 × 29". Museo Nacional Centro de Arte Reina Sofia, Madrid

and found objects built in Hauterives, France, between 1879 and 1912, became a favorite source of inspiration for many of the Surrealist painters and poets (pl. 226).

As already noted, Max Ernst was one of the relatively few artists to make the transition from Dada to Surrealism. This passage was effected in part through his innovative use of collage and his vocabulary of forms that could capitalize on the spirit of both movements. Others were less committed to a way of working that did not allow them to subscribe to the doctrines that Breton articulated in his manifestos of 1924 and 1929. Within the orthodox Surrealist canon two different stylistic tendencies developed, one based on automatism, the other based on a literal imaging of the Surrealist dreamscape. Miró and Masson have been identified with the former tendency, René Magritte, Yves Tanguy, and Dalí with the latter. Ernst partakes of both and subsequently fits neither. Although he never developed his illusionism to the extent that Dalí did, the more he emphasized the literal aspect of his dream imagery, the less successful were his works. Conversely, when he successfully fused his dream imagery with the Surrealist technique of automatism, as he did in numerous paintings of the 1920s, he produced some of his most brilliant canvases. The particular problem that Ernst faced in his painting did not affect the majority of his collages, if only because they were firmly grounded in his Dada practices. When he needed to develop a stylistic alternative, as he appears to have done in the Loplop series, he synthesized Cubist structure with Surrealist imagery and produced an intriguing new variant within his total oeuvre.

In the spring of 1921, the Catalan artist Joan Miró rented a studio from another Catalan living in Paris, the sculptor Pau Gargallo, who resided at 45, rue Blomet. At the Café Savoyard Miró discovered that he and André Masson were neighbors occupying adjoining studios. Miró and Masson soon became friends, and the French artist introduced Miró to a number of young writers, among them Antonin Artaud, Michel Leiris, Georges Limbour, and Armand Salacrou. Through Limbour he met the Surrealists Breton, Eluard, and Aragon. Between 1924 and 1927 Miró produced some of his finest works, a series of paintings that Miró specialist Jacques Dupin referred to as "Dream Pictures." The paintings, characterized by large expanses of monochromatic space in which Miró painted highly individualized and ambiguous symbols, reflect the influence of Surrealist automatism. While in Montroig, in his native Catalonia, in the summer of 1928 Miró created his first collages. These and the collages he made the following summer are characterized by a simplicity of shape, little color, and an emphasis on the materials, few though they were, with which he enhanced his images. In such works as *Danseuse espagnole (Spanish Dancer)*, 1928 (pl. 228), Miró used inexpensive papers to create a strikingly simple collage from a rectangle of sandpaper superimposed on a large ocher field. Within the boundaries of the sandpaper rectangle Miró placed a reproduction of a woman's shoe taken from a commercial mail-order catalogue, secured the sandpaper to the mount with tacks, and drew an inverted V. In the field itself there is only one thin line, which parallels the left edge of the ocher mount, and a small, circular-shaped piece of sandpaper. Despite the spare composition, the work succeeds in being both casual and precise; in its succinctness it is predictive of paintings like *Painting (The Red Spot)*, 1925 (pl. 229).



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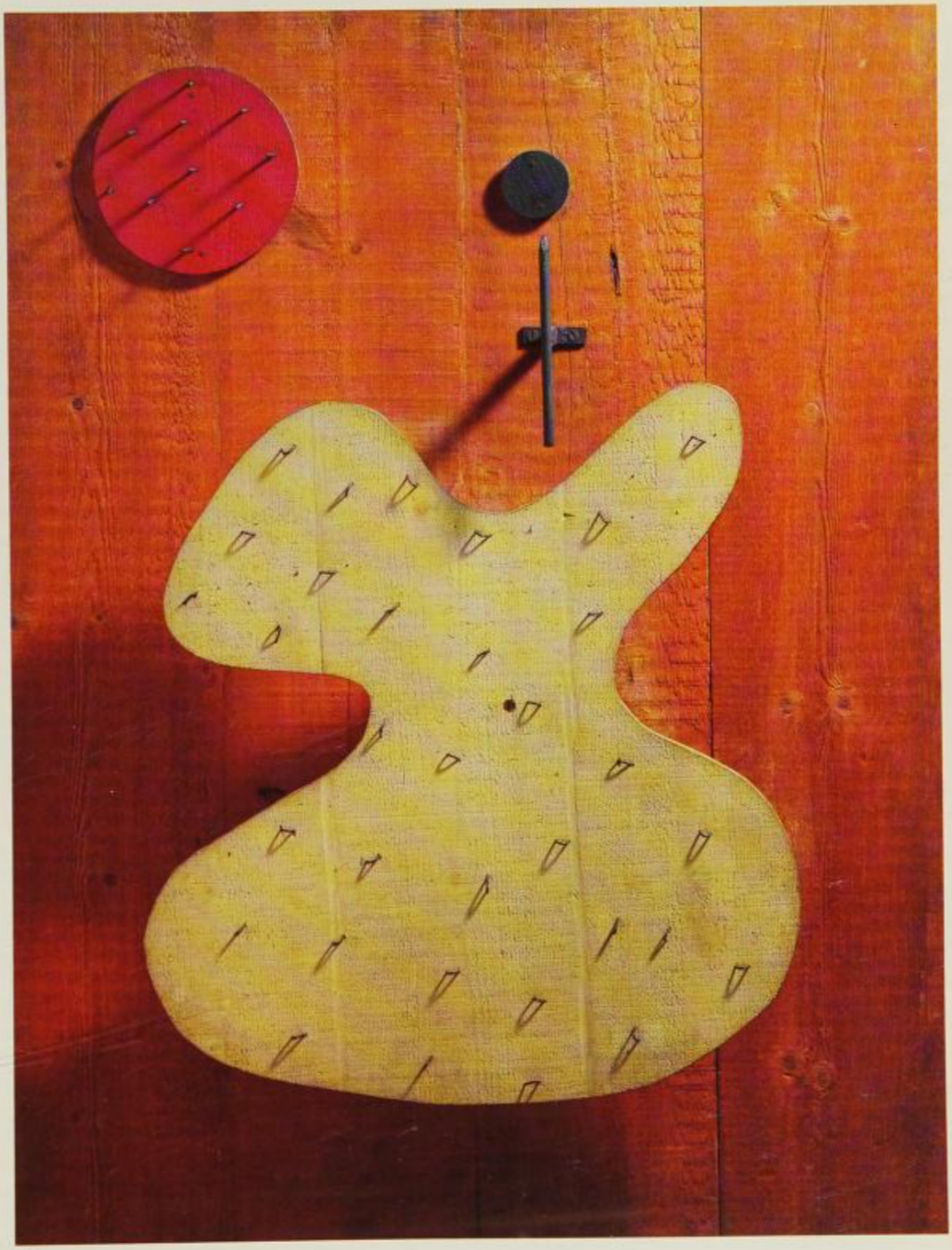
229 Joan Miró. *Painting (The Red Spot).* 1925. Oil on canvas, 57⅛ × 44½". Private collection

230 Joan Miró. *Head of Georges Auric.* 1929. Tarboard, chalk, and pencil, 43¼ × 29½". Kunsthaus Zurich. Donation Dr. Georges and Josi Guggenheim

231 Joan Miró. *Relief Construction.* Summer 1930. Wood and metal, 35⅞ × 27⅝ × 6⅜". Collection, The Museum of Modern Art, New York. Purchase

Other notable collages of the late 1920s include the *Head of Georges Auric*, 1929 (pl. 230), in which Miró used oval or ovoid shapes in an especially fanciful manner, creating the merest suggestion of a head. As in *Spanish Dancer*, Miró used a homely material—here, tarboard—to emphasize the tactility of the surface and to shape the configuration of the head and eye. Miró adroitly embellished his images with a few strokes of chalk and ink, which enliven the surface and add another dimension to a fairly lean composition. Miró's love of materials paralleled the Dada and Surrealist fascination with the readymade and the found object. Miró expressed a physical and tactile kinship with his materials, which included scraps of paper, corrugated cardboard, old envelopes, newspaper, and packing paper together with more expensive materials like rice paper. He spoke of paper as a virgin surface that he would smear or even piss on; the physical reality of the act often inspired new imagery. Like other artists, such as Arp, however, he was careful to note that a second stage, one that required deliberation, followed those first random gestures.

Since Miró's collages of the late 1920s relate to his important "Dream Pictures" of the mid-1920s, it is difficult to cite them as a separate development in his career. But, as Georges Hugnet pointed out, in an article on the artist in



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232 Joan Miró. *Object*. 1936. Assemblage, stuffed parrot on wood perch, stuffed silk stocking with velvet garter and doll's paper shoe suspended in a hollow wood frame, derby hat, hanging cork ball, celluloid fish, and engraved map, 31⅞ × 11⅞ × 10¼". Collection, The Museum of Modern Art, New York. Gift of Mr. and Mrs. Pierre Matisse

233 Joan Miró. *Dessin-Collage (Drawing-Collage)*. 1933. Conté crayon, pencil, and collage on paper, 42½ × 27½". Private collection

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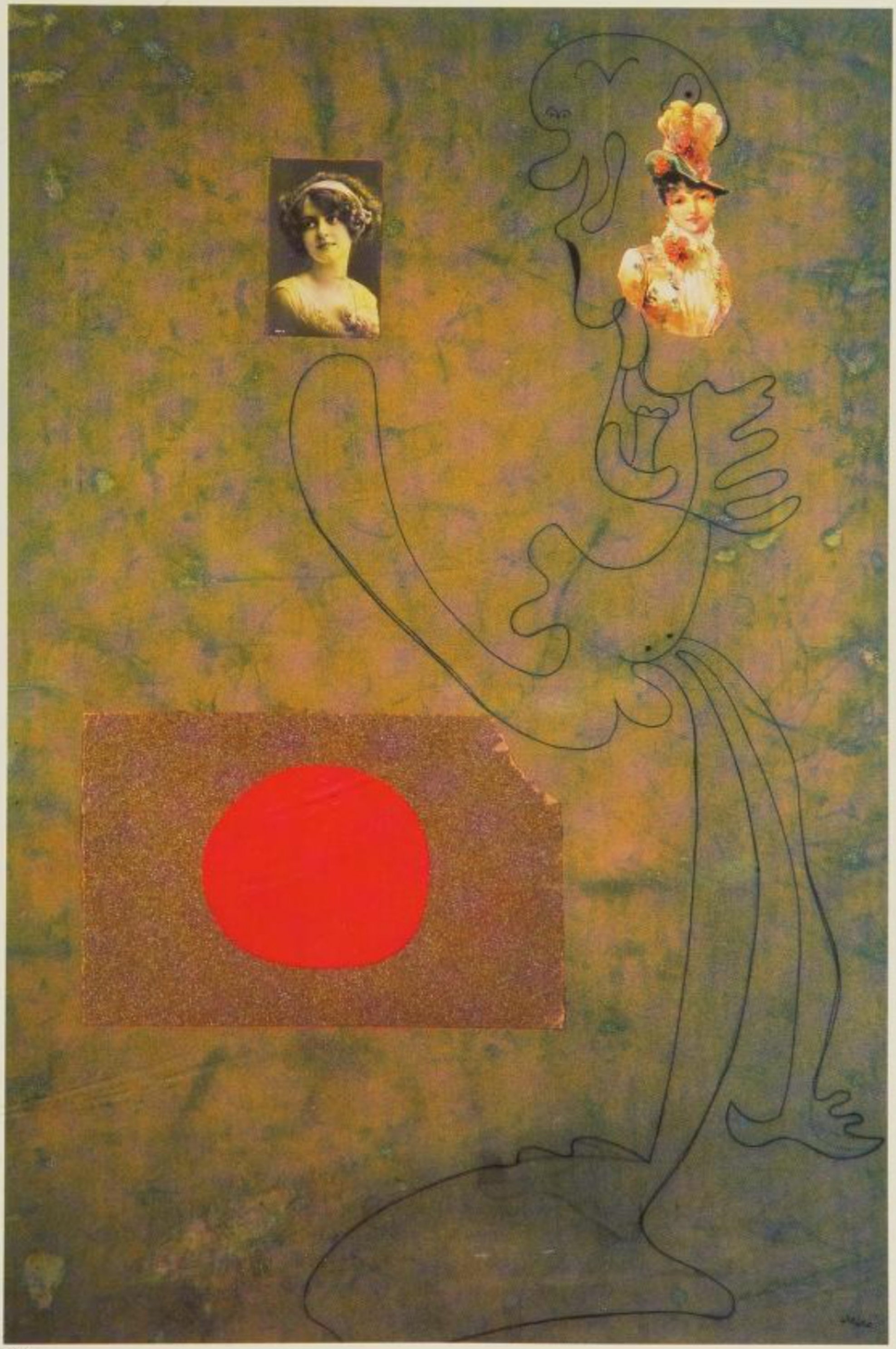
Cahiers d'art, 1931,[23] "in 1929 he made those collage-symbols which challenge art and which, by their plasticity and bareness, pointed the way to his sculptures and objects of 1930 and to the drawings in which he explored pure form." In Montroig in the summer of 1930 Miró began to experiment with readymade objects. From that time until 1936 he made a number of objects that reflect his particular sense of poetry and humor. Among his most important object sculptures is *Relief Construction*, 1930 (pl. 231), which is similar in form to *Painting (The Red Spot)* of 1925, and *Object* of 1936 (pl. 232), a magnificent work that combines a stuffed parrot, a stuffed silk stocking with velvet garter, a derby hat, a cork ball, a celluloid fish, and an engraved map.

Although Miró produced few objects during this period, he created a significant number of collages. In 1933 he made a series entitled *Dessin-Collage (Drawing-Collage)* (pl. 233) in which images taken from old postcards are combined with whimsical figures, areas of color, and bits of sandpaper to create evocative and erotic images. Here, the dynamic of the composition is determined by the two coquettish female figures linked with a resplendently endowed male; the sandpaper rectangle containing a sensual red sphere strongly suggests union and procreation. Another collage (pl. 235) consists of cut and pasted photomechanical reproductions spaced in circular fashion on a sheet of paper. This collage, like others of the same year, utilizes catalogue reproductions of household items. Like Ernst, Miró took advantage of reproductions that were widely available at the time, using sewing machines, household objects, and other commonplace items as the starting point for his imagery. This collage provided the basis for *Painting*, 1933 (pl. 234), a dramatically altered image consisting of fluid biomorphic shapes. The poetic resonance of the painting would seem to be at great odds with the equally poetic but more mundane collage, but both benefit from a coherent formal order, a sense of playfulness, and a certain poetic license that allowed Miró to transform the commonplace into the sublime.

As discussed, the suggestive power of forms discovered by chance that Miró pursued in his collages and objects affected his paintings as well. Miró acknowledged the impact of collage on eighteen of his large-format paintings that he exhibited at the Galerie Georges Bernheim in Paris in the fall of 1933: "I used to tear newspapers into rough shapes and paste them on cardboards. Day after day I would accumulate such shapes. After the collages were finished they served me as points of departure for paintings. I did not copy the collages. I merely let them suggest shapes to me. . . ."[24]

Miró's collages of 1933 and 1934 are both like and very different in character. Some collages are less lyrical, bolder, and more like cutouts in appearance (pl. 236). Others use catalogue imagery; in the case of *Collage*, 1934 (pl. 237), a sequence of men's hats cut from advertisements make what appears to be a witty reference to Ernst's collage *The Hat Makes the Man* (see pl. 169) as well as a humorous play on male and female courtship. While some of the photocollages from this period are nostalgic, in that they incorporate sentimental imagery, the biomorphic collages of 1934 are more abstract in content, more about shape and texture than representation. Both types isolate aspects of Miró's paintings, one his fascination with imagery, the other his interest in abstraction, all of which



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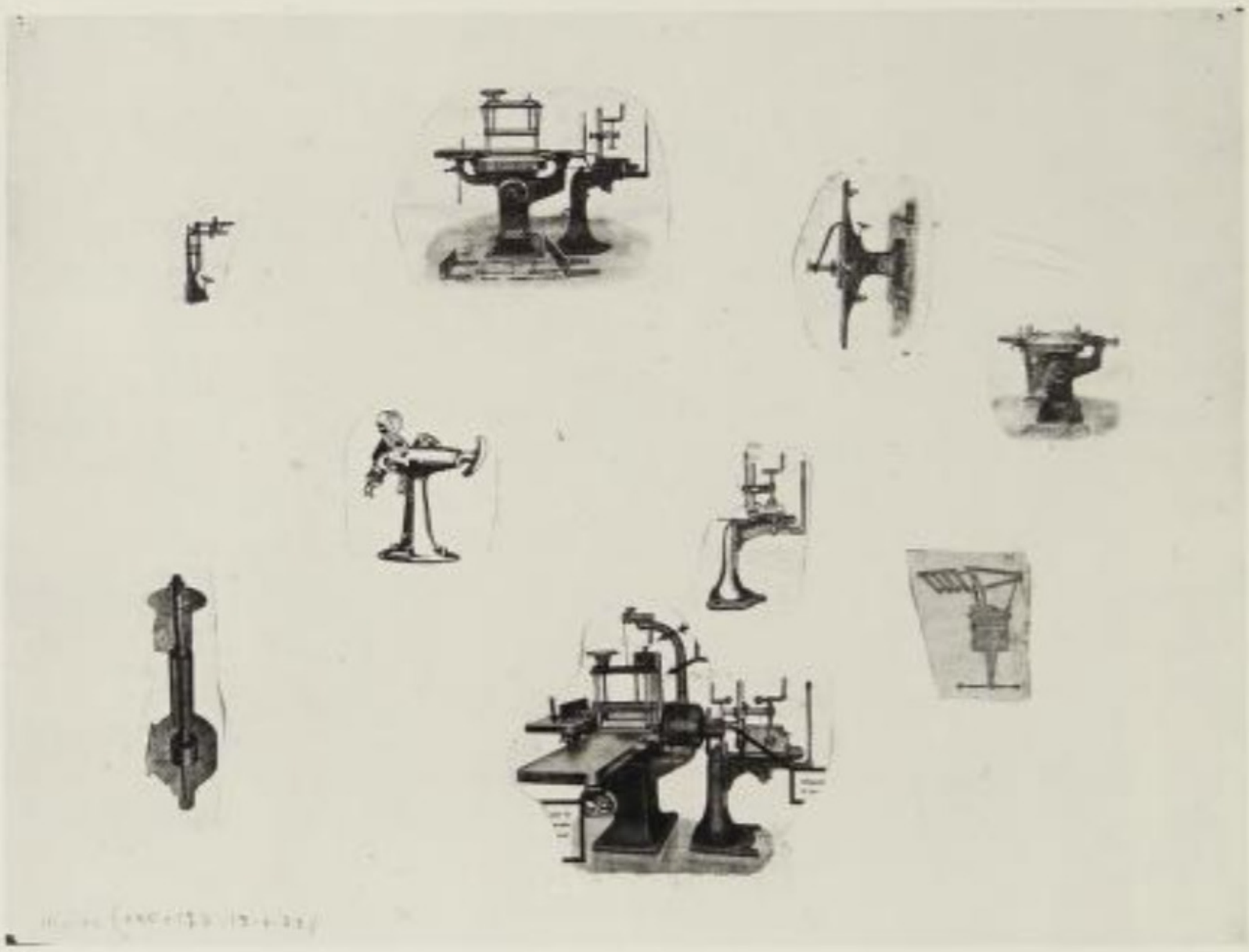
234 Joan Miró. *Painting*. 1933. Oil on canvas, 68½ × 77¼". Collection, The Museum of Modern Art, New York. Loula D. Lasker Bequest (by exchange)

235 Joan Miró. *Collage (Study for "Painting" 1933)*. 1933. Cut and pasted photomechanical reproductions and pencil, 18½ × 24⅞". Collection, The Museum of Modern Art, New York. Gift of the artist



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ensued from his engagement with Surrealism. The freedom to move beyond the surface of the painting and to explore dream imagery enabled Miró to completely transform many of his original sources. When he so wished, however, Miró could leave traces of the initial image, and by doing so he established a provocative encounter between it and the final form. Unlike Ernst, however, for whom the readymade was to be altered or embellished but never reformed into an abstract image, Miró seemed to relish the dichotomy that exists between the object as we know it in a manufactured world and the subject of abstract form.

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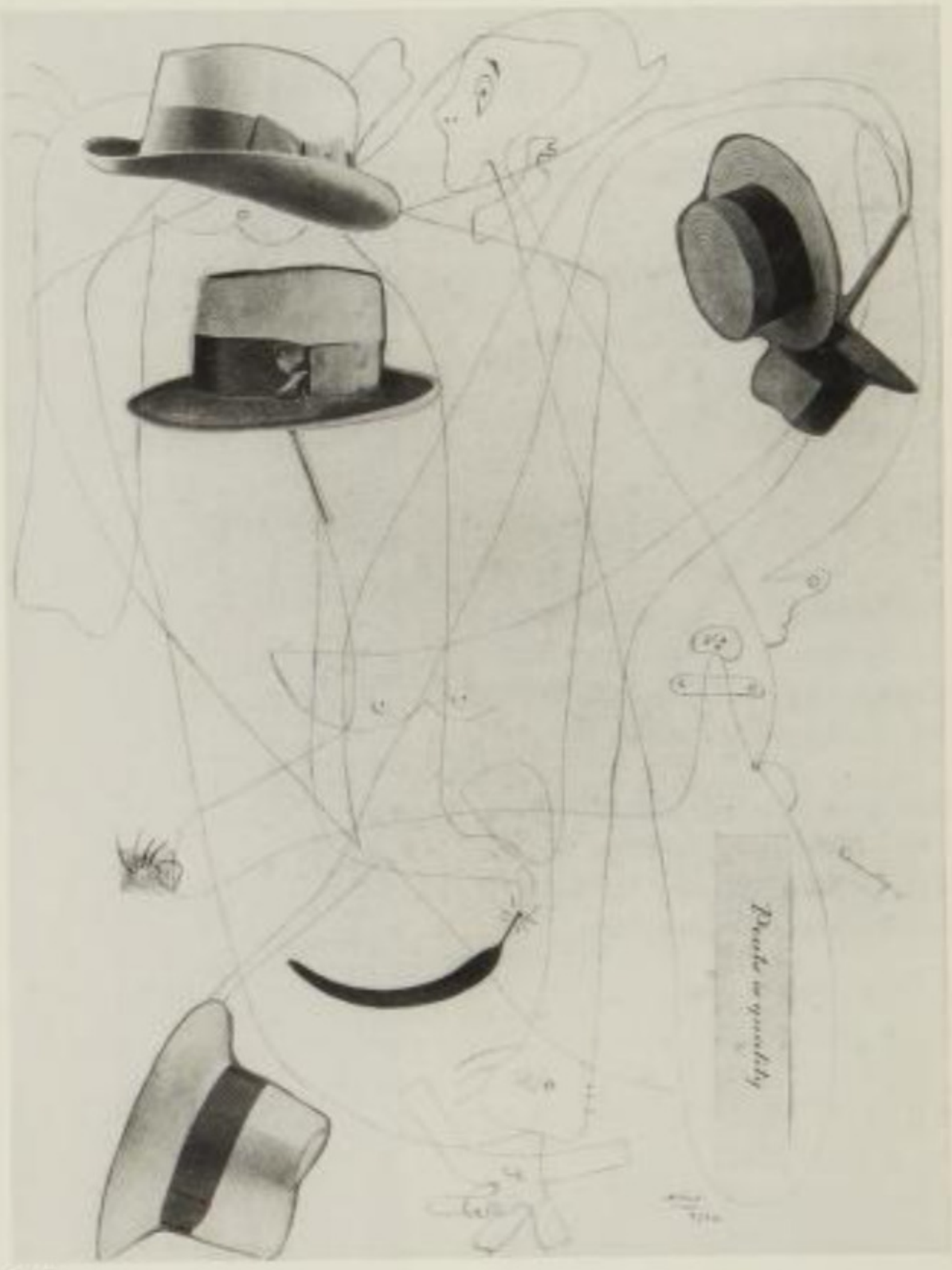

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André Masson became a leading member of the Surrealist movement at its inception in 1924. Prior to this period he had experimented with Analytic Cubism; at the urging of Breton, he began to explore the possibilities of automatism. Between 1924 and 1927 Masson worked in a self-induced trancelike state and produced numerous automatic drawings. In 1927 he began to create paintings in which he spilled glue onto raw canvas and formed it into random patterns with his fingers. He then poured sand over the surface which adhered to the areas containing glue. Although Braque had used sand in several canvases of 1912, it functioned as one of many textural devices. In Masson's paintings, sand serves as a fundamental part of the composition, which he augmented by occasionally adding color and line with pen and brush. Although Masson never fully capitalized on his interest in texture and materials, he did make the occasional collage (pl. 239) and produced objects for some of the more important Surrealist exhibitions. His use of sand may indeed have influenced Miró's own use of sandpaper in his collage of 1928 (see pl. 228), and Braque's earlier experiments with sand may have influenced them both. Another of his significant procedures was his method of squeezing paint directly onto the canvas. This and Masson's creation of an allover imagery that followed from automatism are tech-

236 Joan Miró. *Collage, 1934—Painting, 1934.* 1934. Collage with ink on sandpaper, 14¼ × 9¼". Philadelphia Museum of Art. A. E. Gallatin Collection

237 Joan Miró. *Collage.* 1934. Collage and pencil on paper, 24⅞ × 18½". Fundació Joan Miró, Barcelona

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238 André Breton, Jacqueline Breton, Yves Tanguy. *Untitled—Cadavre Exquis (Exquisite Corpse).* 1938. Collage, 10 5/16 × 5½". Collection Timothy Baum, New York

239 André Masson. *The Villagers.* 1927. Oil and sand on canvas, 31⅝ × 25⅜". Musée National d'Art Moderne, Centre Georges Pompidou, Paris

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niques that played a major role in the development of the American artist Jackson Pollock's drip paintings of 1947–50.

The cultivation of automatism was carried on both individually and in groups. One of the forms that resulted from group practice was the distinctive Cadavre Exquis (exquisite corpse), a collective collage of words and images that evolved from the Surrealists' exploitation of accident. It entailed folding a sheet of paper into several horizontal sections. Each contributor was to write, draw, or collage an image onto a section of the paper without looking at the other portions. The only restriction placed on the player was that he or she draw only a section of a figure; the end result was often hilariously disjointed, as it resulted in fortuitous and unexpected encounters (pl. 238), like Lautréamont's "fortuitous meeting, on a dissection table, of a sewing machine and an umbrella."

Other artists besides Max Ernst were influenced by the enigmatic space in de Chirico's paintings. Dalí and Magritte were among them, but, unlike Ernst, they were largely uninterested in translating the three-dimensional aspects of de Chirico's work into three-dimensional forms. Magritte did make several collages and objects, among which *L'esprit et la forme*, ca. 1928, and *Bottle*, 1946–49 (pls. 241, 240), are notable. Magritte played with the notion of reality and illusion in paintings like *The Human Condition I*, 1933 (pl. 242), for example, by juxtaposing two identical images of a landscape, situating one, seen as an illusion, in front of another, portrayed as the actual landscape. Since the two are identical, they beg the question of distinguishing between reality and illusion—and, of course, since both are painted, both are illusions—and present themselves as a creation of the imagination. Like de Chirico's enigmatic universe, Magritte's world enfolds the real within the realm of the invented. He created a trompe l'oeil world in which a figure or an object is pictured in a scale that does not correspond to any other figure or object in the composition. Magritte's figures and objects appear as though they could step out of the stage space they inhabit and enter the domain of the spectator. The literalness of his forms is often confounded by the replacement of one material for another, as, for example, a human figure painted to resemble stone. He expressed his distaste when asked to paint a Venus de Milo as stone, stating that he would prefer it if "the Venus de Milo were shown as a statue made of flesh."[25] He also took pleasure in the incongruity of metamorphoses, transforming a fish into a woman, a pair of boots into feet. Since Magritte's painted forms are so precisely rendered, they would seem to lend themselves to translation into collage or construction, but perhaps because they are so literal, these mediums might not be suited to the kinds of metamorphoses in which the artist was interested. In *Bottle* Magritte painted a two-dimensional image of a nude around the three-dimensional form of the container. It is one of the very few instances in which the artist attempted to transform a dual reality and convert forms that are dissimilar in kind into another reality.

In *L'esprit et la forme* the Belgian artist employed a stagelike setting in which a fish appears against a parted curtain. Both the fish and the drapery play off a pair of objects, one a goblet, the other a totem that resembles a chess pawn. This scenario, both real and artificial, confuses the distinction between reality and illusion. The fish, represented not in water but apparently floating in the air, assumes the character of a bird. By assigning an identity to the forms and then negating them by altering the context in which they are seen, Magritte exploits the incongruous nature of the visual world. In this and other collages, and in many of his paintings, Magritte inverted foreground and background, thereby increasing the mystery and symbolism of his subjects. Similarly, his figures and inanimate objects are displaced, their meaning and their relationship to one another rendered ambiguous. Further complicating the already complex issue of identity in his collages was his use of sheet music, which he cut into various shapes. In using sheet music, Magritte provoked the issue of identity by describing one form with the physical attributes of another. As de Chirico had before him, Magritte succeeded in making the prosaic ineffable.

Dalí had experimented with various forms of Cubism and collage[26] before he became involved with Surrealism in 1927. By 1929, he had painted such im-

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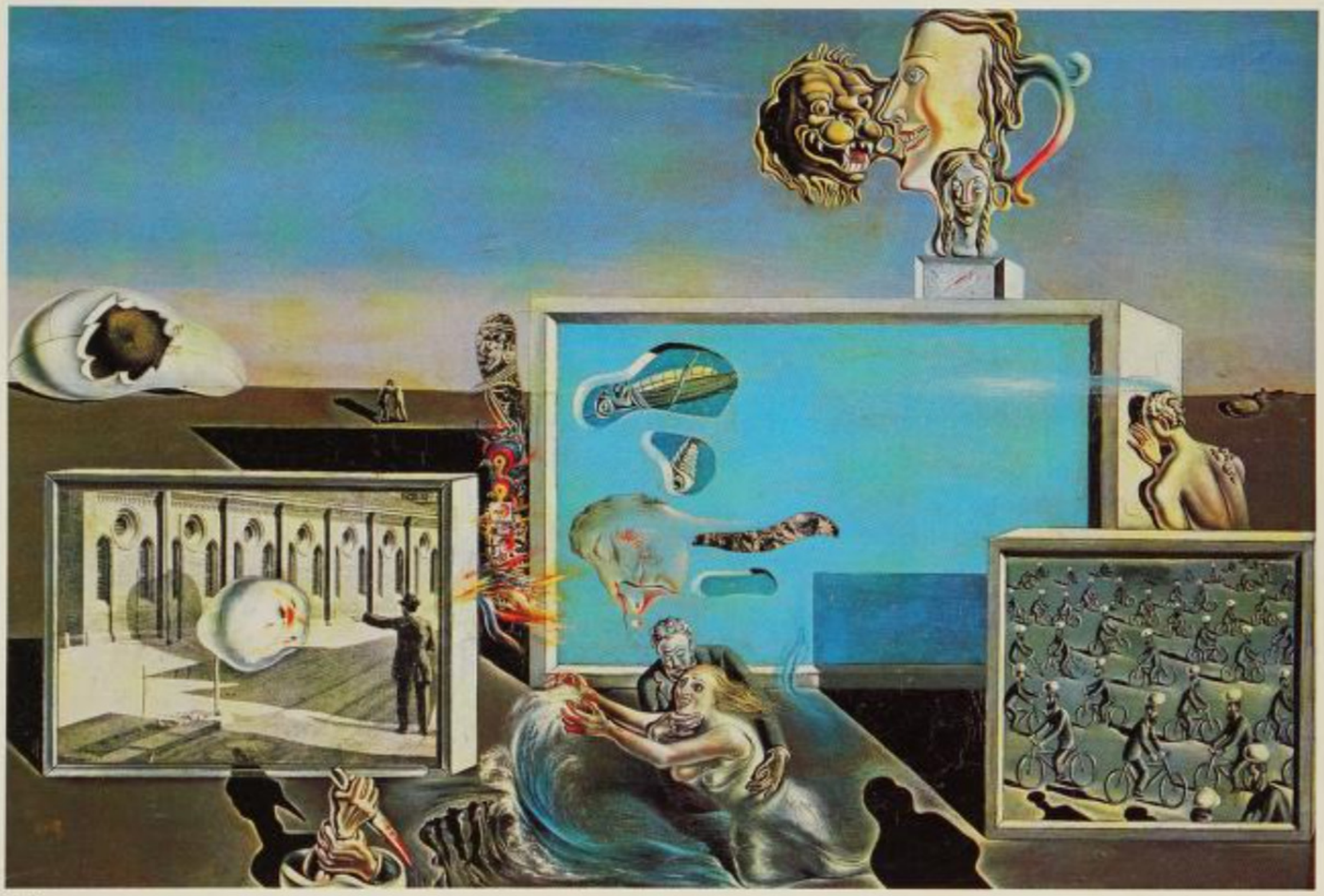
240 René Magritte. *Bottle.* ca. 1946–49. Oil on glass, height 11". Collection Mr. and Mrs. Joseph R. Shapiro, Oak Park, Ill.

241 René Magritte. *L'esprit et la forme.* ca. 1928. Collage and gouache, 18 × 14". Private collection

242 René Magritte. *The Human Condition I.* 1933. Oil on canvas, 39⅜ × 31½". Private collection

242

portant works as *Illumined Pleasures* (pl. 243), which was heavily influenced by de Chirico. In *Illumined Pleasures* the hallucinatory realism of the imagery is compounded by the juxtaposition of painted passages that are barely distinguishable from color engravings and pieces of photographs collaged to the surface of the painting. In this work three painted images of boxes set the stage for a sequence of autobiographical incidents, whose enigma can be explained in Freudian terms as expressing Dalí's sexual and psychological preoccupations. De Chirico's influence is readily apparent in these and other works of the peri-



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od, such as his design for the cover of *Minotaure*, 1936 (pl. 245), since Dalí clearly emulated the Italian artist's stagelike space, his manipulation of shadows and strange disorienting perspectives, and his juxtaposition of visually incongruous figures. In the box to the left side of the canvas, Dalí makes this relationship explicit, using the collaged photographic image of the side of a church in a manner that recalls the city squares that de Chirico featured in his paintings. In yet other extraordinary paintings, like *The Persistence of Memory* of 1931 (pl. 244), Dalí audaciously suggested the possibility of transforming the surreal image of a

243 Salvador Dali. *Illumined Pleasures*. 1929. Oil and collage on composition board, 9⅜ × 13¾". Collection, The Museum of Modern Art, New York. The Sidney and Harriet Janis Collection

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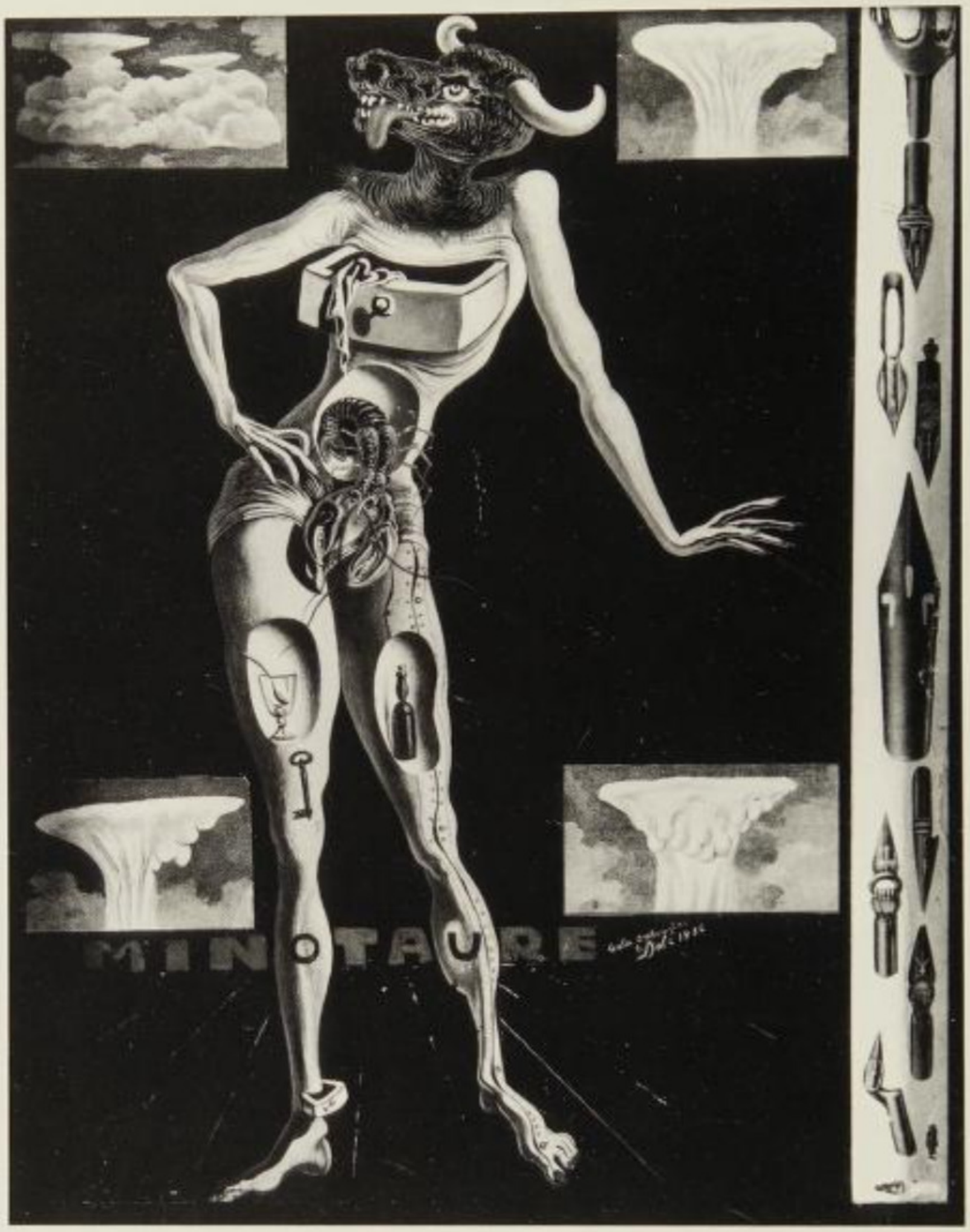

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244 Salvador Dali. *The Persistence of Memory*. 1931. Oil on canvas, 9½ × 13". Collection, The Museum of Modern Art, New York. Given anonymously

245 Salvador Dali. Cover design for the periodical *Minotaure*, no. 8 (1936). June 15, 1936. Oil and collage on paper. Courtesy Isidore Ducasse Fine Arts, Inc., New York

limp watch into a three-dimensional object by modeling it so that it appeared to have depth. Years later Claes Oldenburg used Dalí as his model in the creation of his soft sculptures of the 1960s (see *Soft Pay-Telephone*, 1963, pl. 350).

The Surrealist object came into its own in the 1930s. Like the objects that preceded it, it was a found object, often used in conjunction with other found objects. Its value for the painters and poets who made the object was in its associational value and the poetic and visual metaphors that it evoked. The concept of the found object was not new, of course; it was suggested by Picasso's *Glass of Absinth* of 1914 (see pl. 49) and by such important Dada precursors as Duchamp's *Bicycle Wheel* and *Fountain* (see pls. 187, 191), among others, and Man Ray's *Gift* and *The Object to Be Destroyed*, 1923 (see pls. 207, 206). But the

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246 View of the "Exposition Surréaliste des Objets," Galerie Charles Ratton, Paris, 1936

Dada objects were conceptual, ironic, and clever, whereas many of the Surrealist objects arose from pure fantasy and inspired lunacy.

The "Exposition Surréaliste des Objets" held in May 1936 at the Galerie Charles Ratton in Paris (pl. 246) featured Surrealist objects by Picasso, Alberto Giacometti, Man Ray, Meret Oppenheim, Marcel Jean, and others. The exhibition also included natural objects such as unusually shaped stones. Although many of the objects in the exhibition were extraordinary, they were presented in a relatively straightforward manner. Late in 1937, a very different approach, combining object and environment in sensational fashion, was planned for another exhibition. The precedent for this existed in the Cologne and Berlin Dada exhibitions of 1919–20 (see pages 108, 121–22). The "Exposition Internationale du Surréalisme," held at the Galerie Beaux-Arts in January 1938, was a breathtaking event.

The entrance led into a "Surrealist Street" lined with eighteen female mannequins designed and dressed by Arp, Dalí, Oscar Dominguez, Duchamp, Ernst, Marcel Jean, Man Ray, Matta, Miró, Wolfgang Paalen, Kurt Seligmann, Yves Tanguy, and others (pl. 247). Masson's mannequin consisted of a figure adorned in a G-string, made of glass eyes, with a bird cage placed over her head, her mouth bound by a black velvet ribbon decorated with a pansy. Signs citing historic Parisian streets, such as the street where Lautréamont had lived, along with invented street names were placed along the corridor where the mannequins were positioned. Dalí's *Rainy Taxi* (pl. 248) contained a mannequin showered with water seated in a taxi. It was an important precursor to many of the objects and tableaux of the 1960s (see Edward Kienholz's *The Back Seat Dodge '38*, pl. 344). For this event, however, it was but one of many extraordinary objects, and it survives as an exception in Dalí's oeuvre.

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247 Mannequins at the "Exposition Internationale du Surréalisme," Galerie Beaux-Arts, Paris, January 1938, by: (top row) Oscar Dominguez, Salvador Dali, Max Ernst, Marcel Jean, André Masson, Joan Miró, (bottom row) Leo Malet, Maurice Henri, Wolfgang Paalen, Kurt Seligmann, Yves Tanguy, and Man Ray. Photographs by Man Ray: courtesy Arturo Schwarz Collection, Milan

GLACIERE

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DES DIABLES

RUE
D'UNE PERLE

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249

248 Salvador Dali. *Rainy Taxi.* 1938. Mixed mediums. Destroyed

249 Meret Oppenheim. *Object (Le déjeuner sur fourrure).* 1936. Fur-covered cup, saucer, and spoon, cup: overall height 2⅞", diameter 4⅜"; saucer: diameter 9⅜"; spoon: length 8". Collection, The Museum of Modern Art, New York. Purchase

250

250 Oscar Dominguez. *Peregrinations of Georges Hugnet.* 1935. Painted wood with manufactured toys, 15⅝ × 12½". Formerly collection Georges Hugnet

251 Marcel Jean. *Spectre of the Gardenia.* 1936. Plaster head with painted black cloth, zippers, and strip of film on velvet-covered wood base, including base (3 × 7"), 13⅞ × 7 × 9⅞". Collection, The Museum of Modern Art, New York. D. and J. de Menil Fund

Duchamp, who was in charge of the event, covered the lobby with 1,200 sacks of coal hanging from the ceiling and placed dead leaves and moss on the floor. Farther away, he situated a lily pond surrounded by reeds and ferns. As Marcel Jean noted, Duchamp "had succeeded in transforming the central hall into a space in which the marvellous coincided—at the level of humor, so to speak—with an essential disorientation, a fantastic metaphor in which the spectator found himself plunged, whether he wanted or not."[27] For the opening, the atmosphere of the place was enhanced with the smell of freshly brewed coffee, German marching songs, and a dancing girl. The event prefigures the Happenings of the late 1950s and 1960s and, along with its Dada antecedents, anticipates the many performance pieces that were to follow in Europe and America in the 1970s and 1980s.

Many of the objects produced by the Surrealists in the late 1930s are by now classics. Such works as Dominguez's *Peregrinations of Georges Hugnet*, 1935, Meret Oppenheim's *Object (Le déjeuner sur fourrure)*, 1936, Jean's *Spectre of the Gardenia*, 1936, and *Horoscope*, 1937, Tanguy's *From the Other Side of the Bridge*, 1936, Hans Bellmer's *Ball Joint*, 1936, Seligmann's *Ultra Furniture*, 1938, Wolfgang Paalen's *Nuage articule*, 1938, and Victor Brauner's *Wolf-Table*, 1939 (pls. 249–57), are outstanding examples of the Surrealist object. Some works, like

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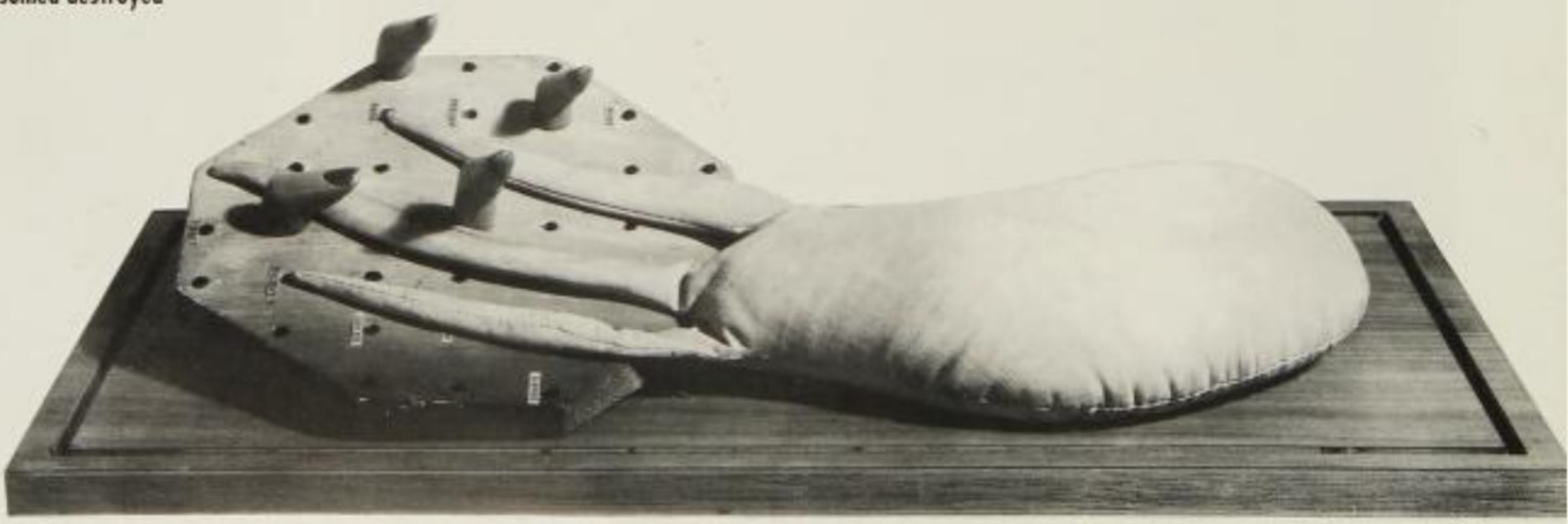
252 Hans Bellmer. *Ball Joint.* 1936. Assemblage and collage, 19 × 17". Courtesy Isidore Ducasse Fine Arts, Inc., New York

253 Yves Tanguy. *From the Other Side of the Bridge.* 1936. Painted wood, stuffed cloth, and paper, 4¾ × 18½". Morton G. Neumann Family Collection

254 Kurt Seligmann. *Ultra Furniture.* 1938. Presumed destroyed



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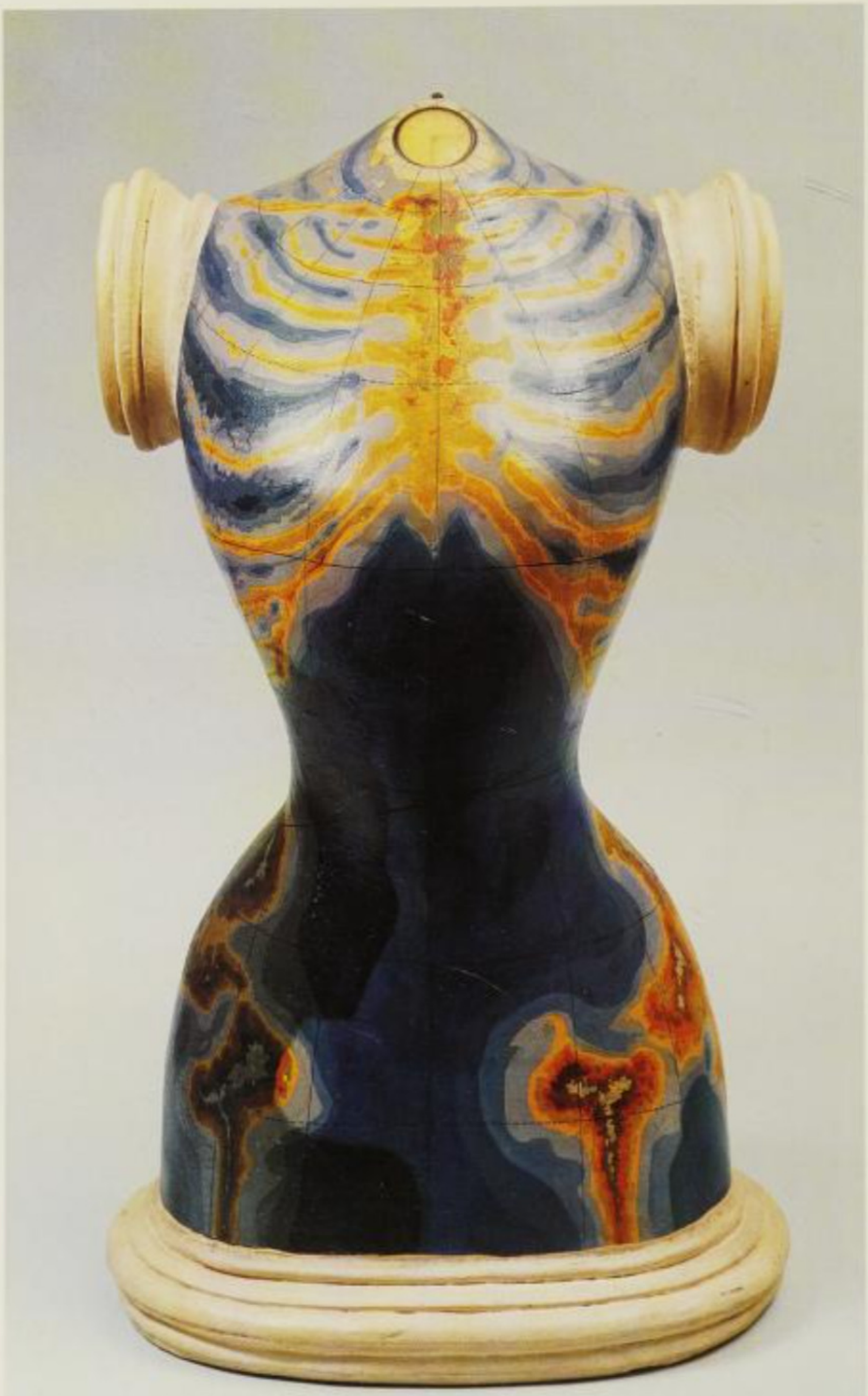

255 Marcel Jean. *Horoscope*. 1937. Painted dressmaker's dummy with plaster, ornaments, and watch, 33 × 17 × 21". Morton G. Neumann Family Collection

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257

Man Ray's *Ce qui manque à nous tous*, 1936, and *Mr. Knife and Miss Fork*, 1944 (pls. 258, 259), are continuations of an already established genre of Dada objects, while others, like Alexander Calder's *Gibraltar*, 1936 (pl. 260), are among the first forays into a new Surreal idiom. While some no longer exist, they are remarkable for their capacity to inspire countless generations of artists to create new objects with new meanings.

Surrealist sculpture as assemblage was more limited in number and scope than Surrealist objects. But the Surrealist mode of giving form to fantasy found its own articulation in the extraordinary work produced by Alberto Giacometti in the late 1920s and early 1930s. Such works as *No More Play*, 1931–32, *Caught Hand*, 1932, and *The Palace at 4 A.M.*, 1932–33 (pls. 261–63), to cite but three examples, are masterpieces of sculpture constructed or assembled from such diverse materials as marble, wood, and bronze or wood, wire, glass, and string. It appears that Giacometti, too, was inspired by de Chirico, for in these works he created a space of ambiguity peopled by equally enigmatic figures. Giacometti brought to his sculpture of the 1930s an element of the fantastic missing in much of the more conventional sculpture of the period. His sculpture enhanced the vocabulary of Surrealism and added a new dimension to the medium.

256 Wolfgang Paalen. *Nuage articule*. 1938. Umbrella covered in washing sponge, height 19⅝". Moderna Museet, Stockholm

257 Victor Brauner. *Wolf-Table*. 1939. Wood with parts of stuffed animal, 21⅛ × 22⅞ × 11". Private collection

258

258 Man Ray. *Ce qui manque à nous tous.* 1936. Mixed mediums. Destroyed. Photograph: courtesy Arturo Schwarz Collection, Milan

259 Man Ray. *Mr. Knife and Miss Fork.* 1944. Fork, knife, wooden beads, string, wire, and fabric, framed in wood, 13¼ × 9¼". Private collection

260 Alexander Calder. *Gibraltar.* 1936. Construction, lignum vitae, walnut, steel rods, and painted wood, 51⅞ × 24¼ × 11⅜". Collection, The Museum of Modern Art, New York. Gift of the artist

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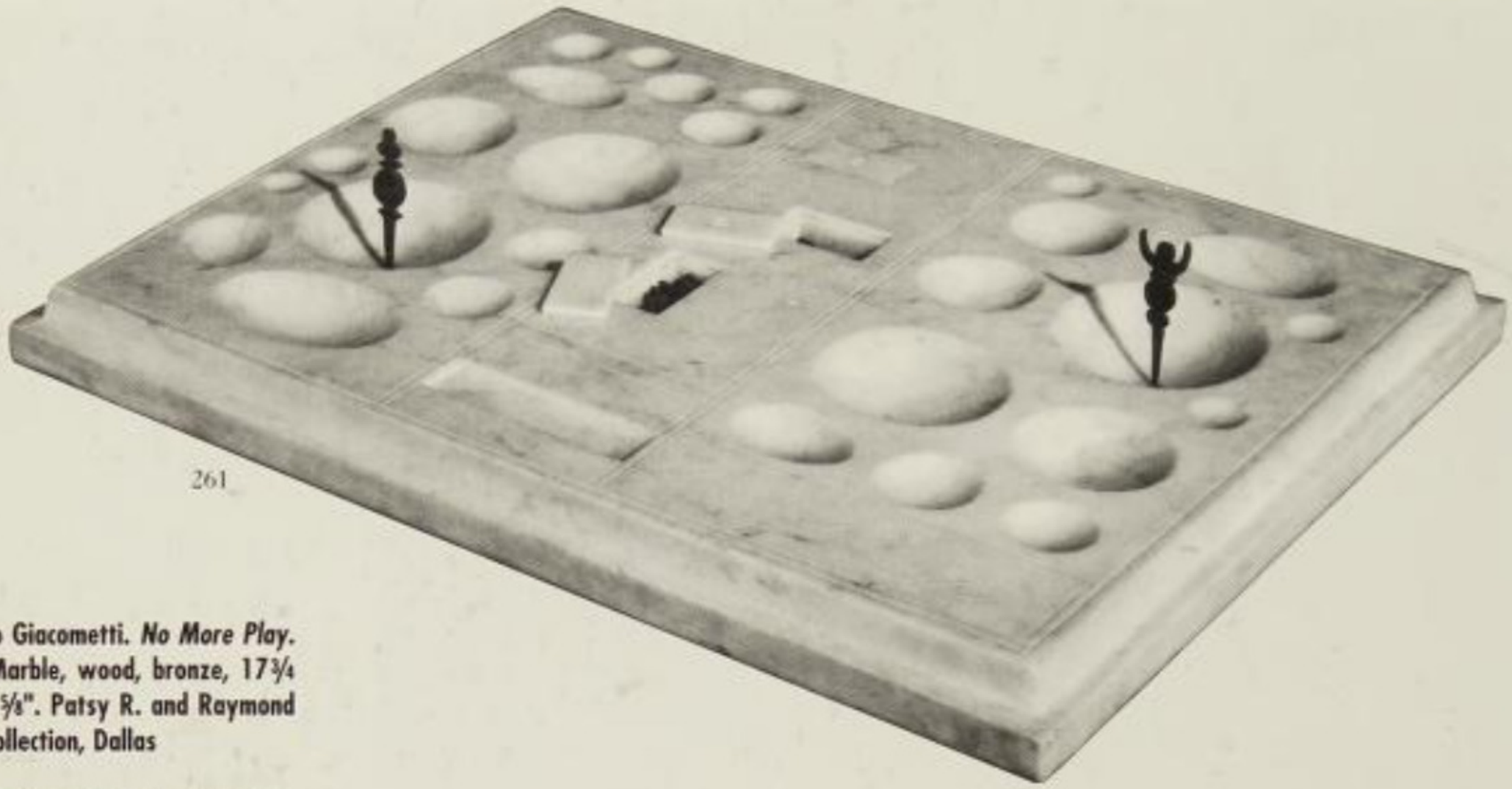

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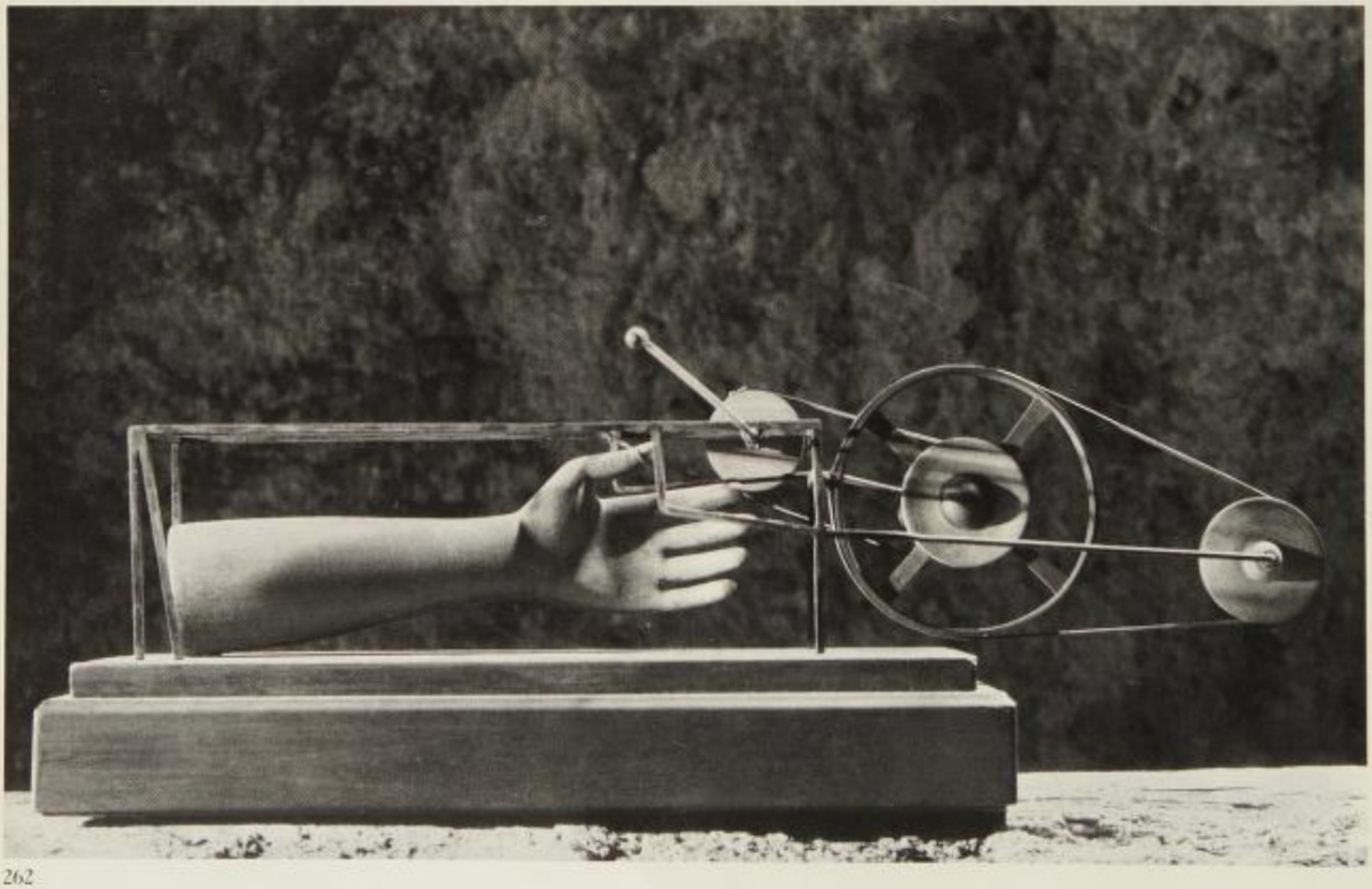
261 Alberto Giacometti. *No More Play.* 1931–32. Marble, wood, bronze, 17¾ × 22⅞ × 1⅝". Patsy R. and Raymond D. Nasher Collection, Dallas

262 Alberto Giacometti. *Caught Hand.* 1932. Wood and metal, length 23". Kunsthaus Zurich



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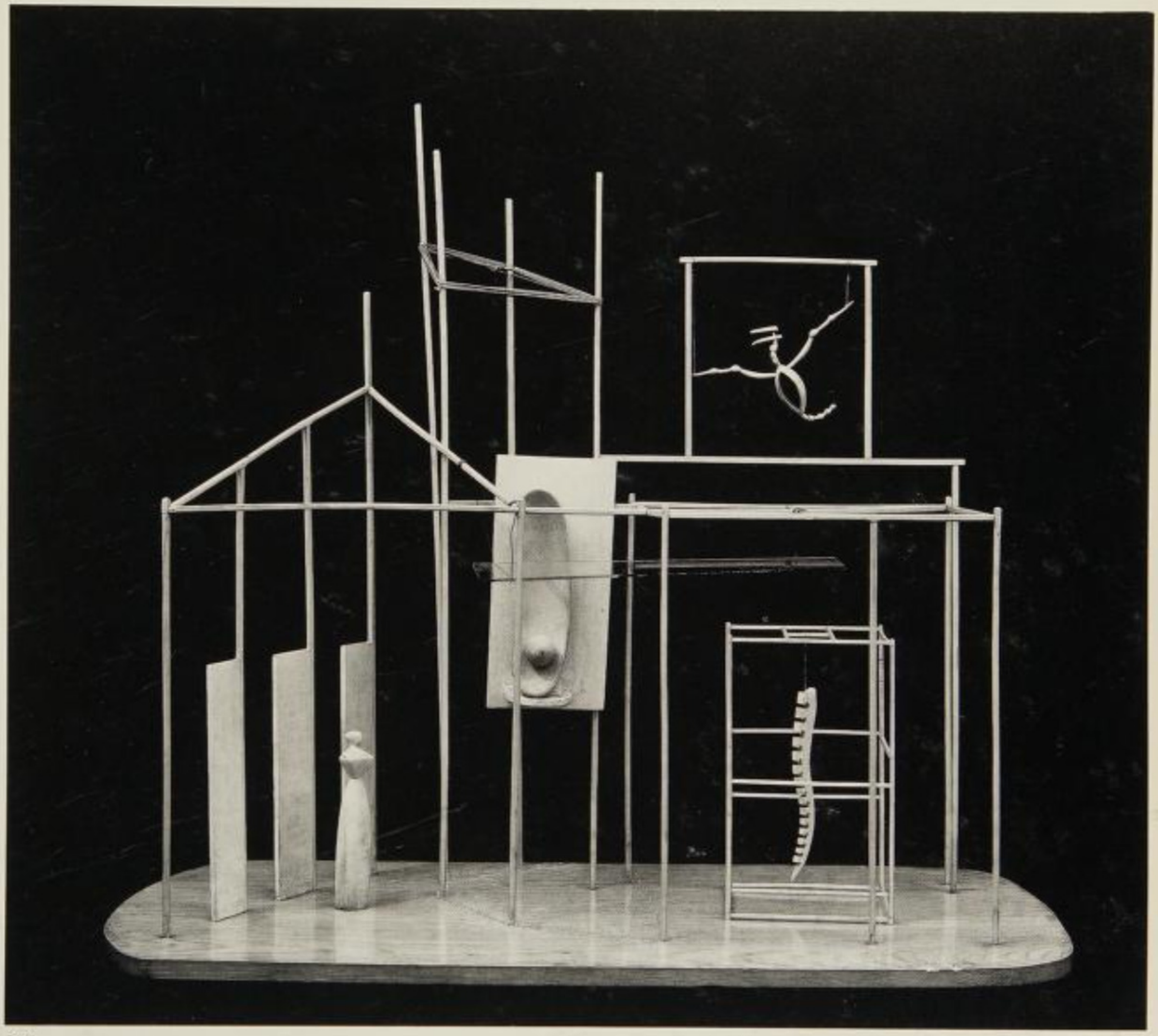

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263 Alberto Giacometti. *The Palace at 4 A.M.* 1932–33. Construction, wood, glass, wire, and string, 25 × 28¼ × 15¾". Collection, The Museum of Modern Art, New York. Purchase

CHAPTER 6

Matisse

In 1947, Henri Matisse's portfolio of twenty color plates for *Jazz* (pl. 264) was published in Paris. Matisse spoke of his cutouts as "Drawing with Scissors" and noted, "Cutting directly into color reminds me of a sculptor's carving into stone."[1] He later wrote: "I arrived at the cut-outs in order to link drawing and color in a single movement."[2] The cutouts contained subjects drawn largely from circus life, travels, and popular tales and were accompanied by handwritten texts that reflected on Matisse's life as a painter. In one passage Matisse quotes a musician who said:

> "In art, truth and reality begin when you no longer understand anything you do or know and there remains in you an energy, that much stronger for being balanced by opposition, compressed, condensed. Then you must present it with the greatest humility, completely white, pure, candid, your brain seeming empty in the spiritual state of a communicant approaching the Lord's Table.
>
> "You clearly must have all your accomplishments behind you, and have known how to keep your Instinct fresh."[3]

With this series, Matisse signaled a transition from his painting in oil to the cutouts that were to preoccupy him for the remainder of his life. *Jazz* represents a voyage, away from the discoveries of the past, toward the new and unknown.

While Matisse's cutouts can be described as *papier collé* in that they are cut and pasted papers, they differ from much twentieth-century collage in a fundamental way. A major ambition of many of his colleagues was the renovation of imagery using nontraditional means, such as the found object or readymade, the preexisting image, texture, material, or word, which, in combination with others of its type, would take on a new and enhanced meaning. Matisse, on the other hand, was concerned with the meaning of color and shape rather than with the significance of disparate fragments juxtaposed in random order. He cut out his shapes from sheets of paper painted with gouache. This method, while radical, remains very much within the repertory of the painter and functions as an extension of his drawing. As he said, "The cutout paper allows me to draw in color. It is a simplification. Instead of drawing an outline and filling in the color—in which case one modified the other—I am drawing directly in color, which will be the more measured as it will not be transposed. This simplification ensures an accuracy in the union of two means. . . . It is not a starting point but a culmination."[4] Matisse's color shapes result from his desire to simplify, or, as he said, "The cut-out is what I have found the simplest and most direct way to express myself."[5] *Jazz* is one of the fruits of that search.

Even earlier than *Jazz* are the cutouts that Matisse produced in the 1930s

264 Henri Matisse. *Icarus*. 1943. Cut and pasted paper, gouache, 16⅝ × 10⅝". Ecole des Beaux-Arts, Paris

264

as the preparatory studies executed for a series of murals commissioned by Dr. Albert C. Barnes for his foundation in Merion, Pennsylvania (pl. 265). For these, Matisse used paper cutouts as an important compositional device, to define the shapes of his figures and the background on which they are placed. He used the pieces of paper, colored, like the final canvases, in black, pink, and light blue, to make changes in the structure of the murals until he was satisfied that they were complete. Once this decision was arrived at, Matisse replaced the cutouts with paint. Thus the cutouts functioned in a preliminary capacity as a form of drawing and as a sequence of life-size studies rather than as separate entities in and of themselves.

Although Matisse continued to paint, he was also involved in his mural commission, and in 1937 he began the costume and stage designs for the ballet *Rouge et Noir (Etrange Farandole)*, choreographed by Léonide Massine for the Ballets Russes de Monte Carlo and performed at the Palais de Chaillot in Paris in 1939 (pl. 267). Massine had seen the early stages of the murals for the Barnes

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265 Henri Matisse. *La Danse I.* Early state (photograph of April 16, 1932), 1932. Painted and cut papers. Musée d'Art Moderne de la Ville de Paris

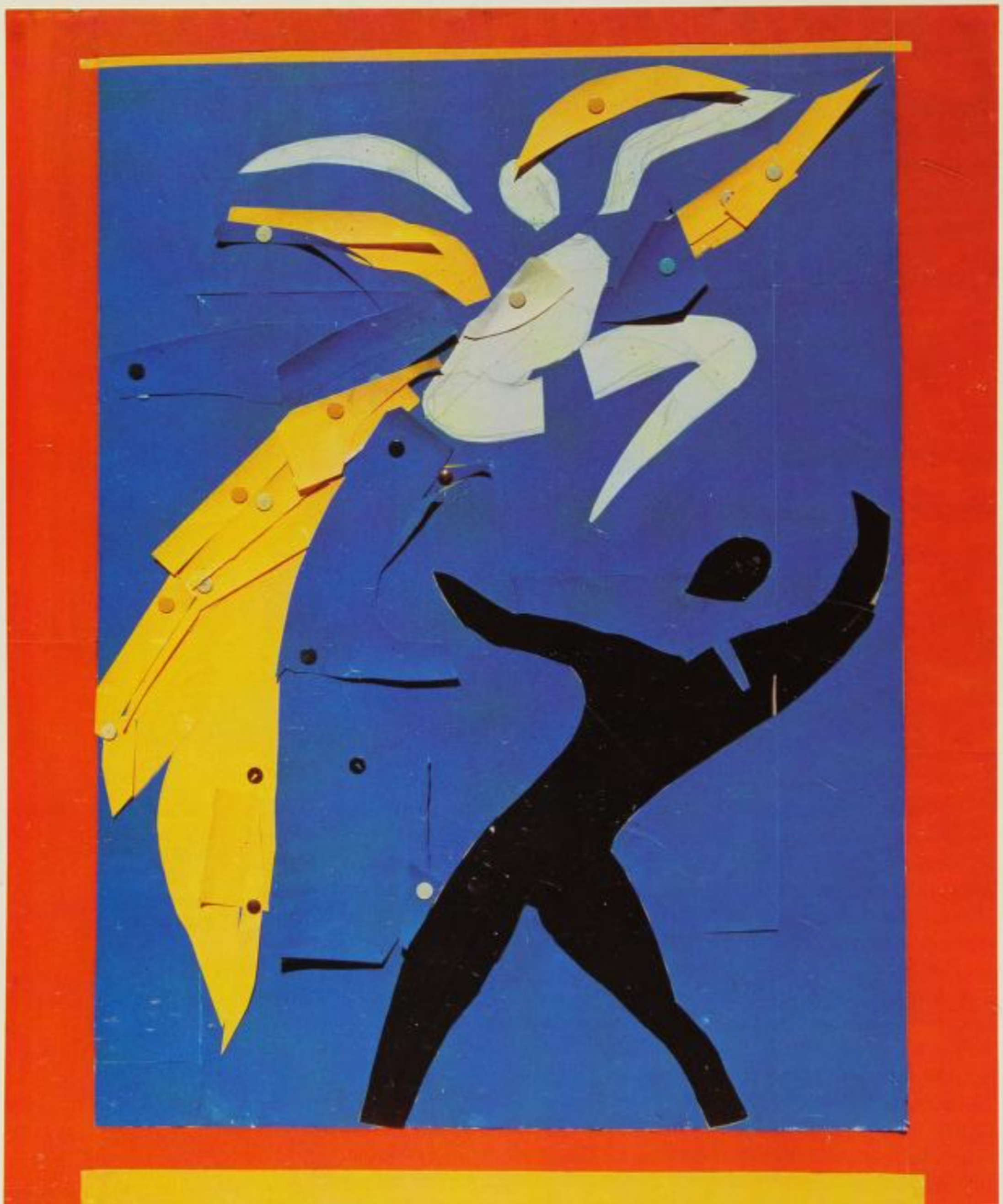
Foundation in Matisse's studio, probably before 1934, and prevailed on Matisse to use its format for his ballet. Even earlier, however, Matisse had designed costumes and scenery for Diaghilev's 1920 production of the ballet *Le chant du rossignol* (pl. 266), staged at the Paris Opéra by the Ballets Russes. *Le chant du rossignol* was first produced as an opera in 1914. Diaghilev subsequently decided to adapt it as a ballet and commissioned the Italian Futurist Fortunato Depero to create the costumes and scenery. After Depero designed a number of maquettes for the ballet (see pl. 84), Diaghilev had a change of heart and offered the project to Matisse. Although Matisse would probably have known about previous designs for the stage by Goncharova (*Le Coq d'or*, 1914), Larionov (*Le Soleil de minuit*, 1915), Balla (*Feu d'artifice*, 1917, see pl. 83), Picasso (*Parade*, 1917, see pls. 213, 214, and *Le Tricorne*, 1919), and Sonia and Robert Delaunay (*Cléopatre*, 1918),[6] his creations are distinctive and uncannily predictive of his later paper cutouts and maquettes for clerical robes (pl. 269). Matisse's *Mourner's Costume*, however, is atypical in that it is singularly abstract in nature; it may indeed have been influenced by these earlier stage designs. However, while Matisse's triangles and chevrons are appliquéd to the robe, they appear to be part of the overall design and thus lack the autonomy of his later shapes.

266

266 Henri Matisse. *Mourner's Costume.* Back view. Design for the ballet *Le chant du rossignol.* 1920. Blue velvet appliqué on white felt, 60 × 91 × 6". National Gallery of Art, Washington, D.C. Gift of David P. Willis

In 1941–42 Matisse was bedridden while recuperating from a life-threatening operation. His confinement forced him to turn to less demanding activities than painting, and he occupied himself with drawing and book illustration. If his initial impetus to work with paper cutouts derived from his illness, it soon became his modus operandi; he used it, among other things, to create cover designs for the French magazine *Verve* (pl. 268). Matisse spoke of his illness as having given him a new approach to his life and his art. "What I did before this illness, before this operation, always has the feeling of too much effort; before this, I always lived with my belt tightened. What I created afterwards represents me myself: free and detached."[7] In the years that followed the creation of *Jazz* Matisse produced a series of works that embodied this new spirit.

Between 1948 and 1952 Matisse was preoccupied with a project for the Chapel of the Rosary in Vence. For the Dominican order he designed a series of maquettes for stained-glass windows, ceramic murals, vestments, altar cloths, and candelabra. Matisse had freely designed costumes for the Ballets Russes; here, he was obliged to work within the conventions of centuries-old liturgical iconography. In such magnificent designs as the maquette for *Chasuble blanche (White Chasuble)*, 1952 (pl. 269), Matisse effectively combined elements of



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Christian liturgy with his own motifs. White is the most important color in the liturgy and can be substituted for other colors. It is used in the feasts honoring Christ and the Virgin Mary and for many other celebratory occasions. In this piece, the color white is used as both a ceremonial color and as a formal part of the overall design. The central panel of the robe contains the traditional form of the Cross, while other motifs refer to the Eucharist; the flanking panels employ one of Matisse's characteristic leaf patterns.[8]

In 1952 Matisse produced a series of cutouts based on the female nude. Some of these were easel size, while others were so large that Matisse was more comfortable working on them directly on his studio wall. Matisse was also at work on a mural, *The Swimming Pool* (pl. 270), in which he used figures that are related to other cutouts of the same year, such as *Acrobats* (pl. 271). Several of the individual cutouts and many of the figures in *The Swimming Pool* were quickly executed while others are the result of a more elaborate working process. The majority of these cutouts can be defined by one color—blue—and vary from a type that most closely relates to his early sculpture, complex figures that are contained within a cubic volume, to figures that are very schematic and flat in form. In contrast to the first group, which are quiescent in posture, the others tend to be very active, swimmers or acrobats, for example, engaged in a variety of lively movements.

267 Henri Matisse. *Two Dancers* (Study for *Rouge et Noir*). 1938. Paper cutouts and thumbtacks. Private collection

268. Henri Matisse. Preliminary cover maquette for *Verve* (June 1945). 1943–45. Gouache and cut and pasted paper, 14⅜ × 21⅞". Galerie Beyeler, Basel

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Matisse's paper cutouts reflect the influence of Moorish culture, the lights of New York, and, above all, the new freedom that he found in his use of colored paper. His cutouts vary from the simple to the complex, from the ornamental to the most distilled. His colors range from closely related values to stark contrasts, his figures from the hedonistic bather to the stylized forms of Catholic liturgy. His forms evolved from his lifelong observation of nature, from the play of light and shade on a figure, from the positive and negative shapes created by a form and its shadow, from the experience that gives a complex thought a simple and direct configuration. His astonishing versatility in his use of paper cutouts is unequaled, a domain that he alone could create.

Since Matisse made his cutouts in the last twenty years of his long life, he was able to put a lifetime of painting and drawing at the service of his scissors and to speed up the process by which he could define form and arrange his compositions. Color was of such importance to Matisse that he could write about cutting the oranges and reds in a different way than he cut the blues and greens. In his cutouts, Matisse invented a way of reducing form to its most essential. Color, too, functioned in this capacity. Matisse's art inspired many artists in Europe and America, Robert Motherwell, Yves Klein, Ellsworth Kelly among them. His gift of color and shape continues to inspire countless others.

269 Henri Matisse. *Chasuble blanche (White Chasuble).* Back view. 1952. Gouache and cut and pasted Canson paper, mounted on canvas, with pencil, 52¼ × 78". Musée Matisse, Paris

270 Henri Matisse. *The Swimming Pool.* Summer 1952–early 1953. Gouache and cut and pasted paper mounted on burlap, nine-panel mural in two parts, 7'6⅝" × 27'9½" and 7'6⅝" × 26'1½". Collection, The Museum of Modern Art, New York. Mrs. Bernard F. Gimbel Fund

271 Henri Matisse. *Acrobats.* 1952. Gouache, charcoal, and paper, 83⅞ × 82½". Private collection

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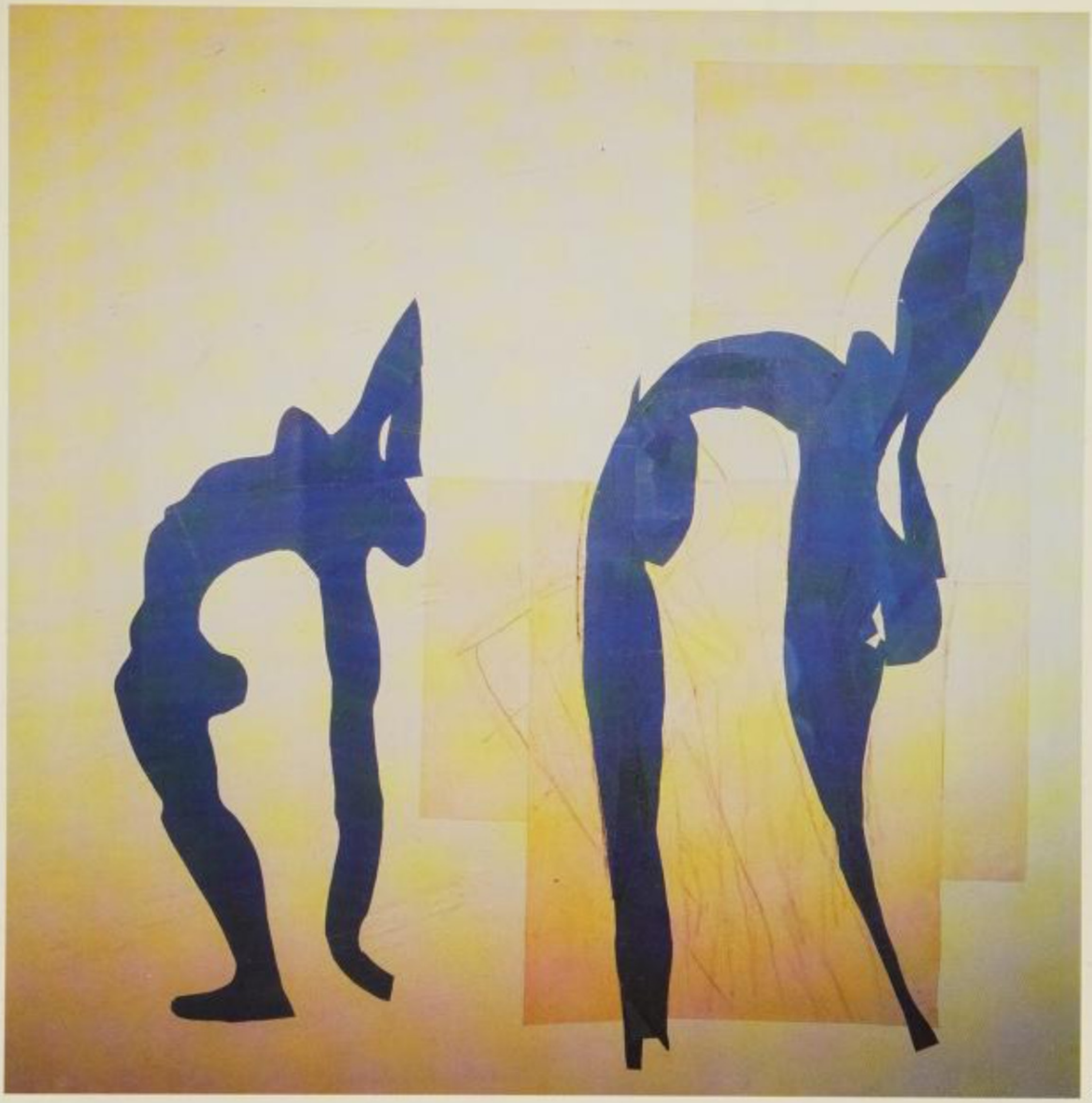

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CHAPTER 7

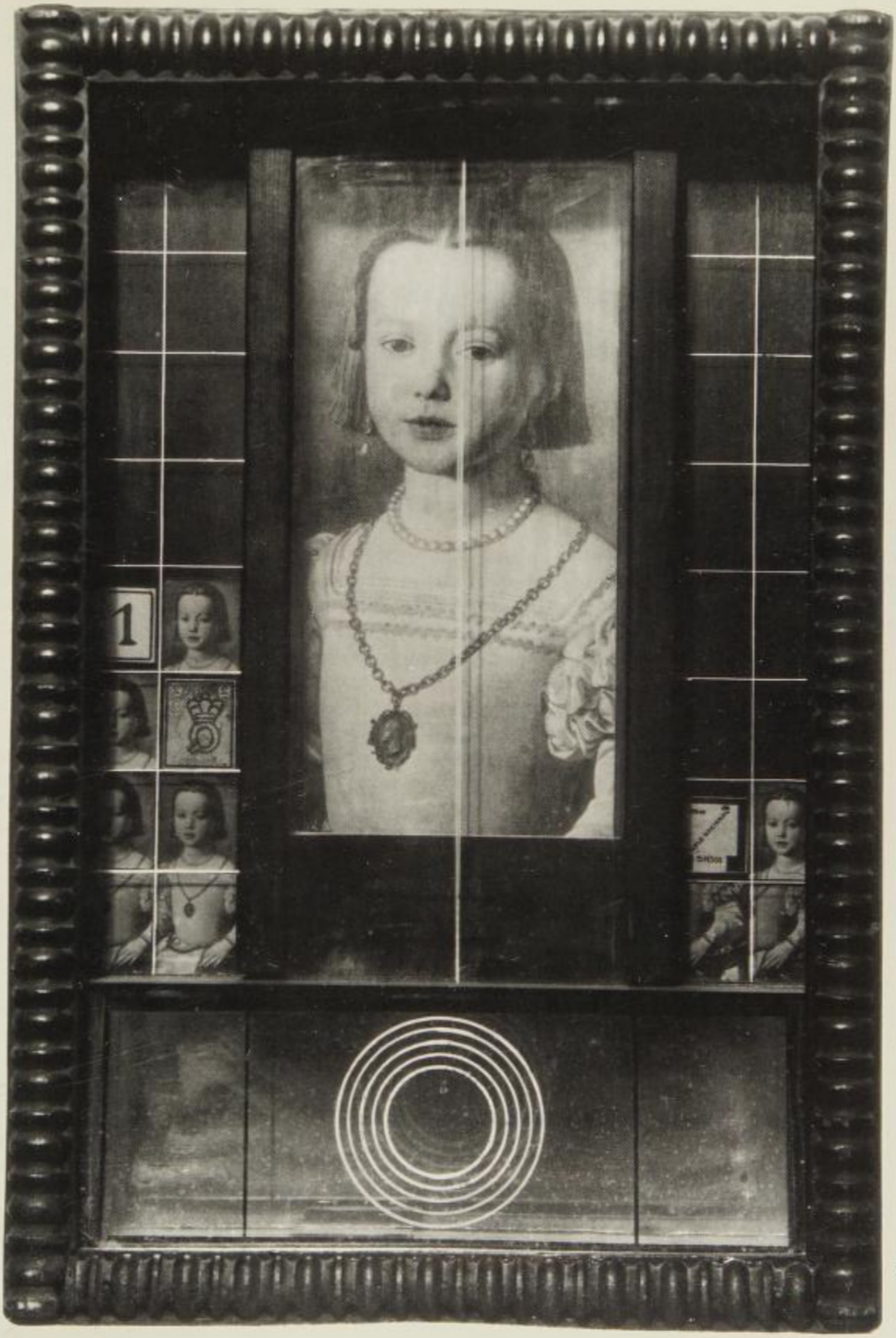
Abstract Expressionism

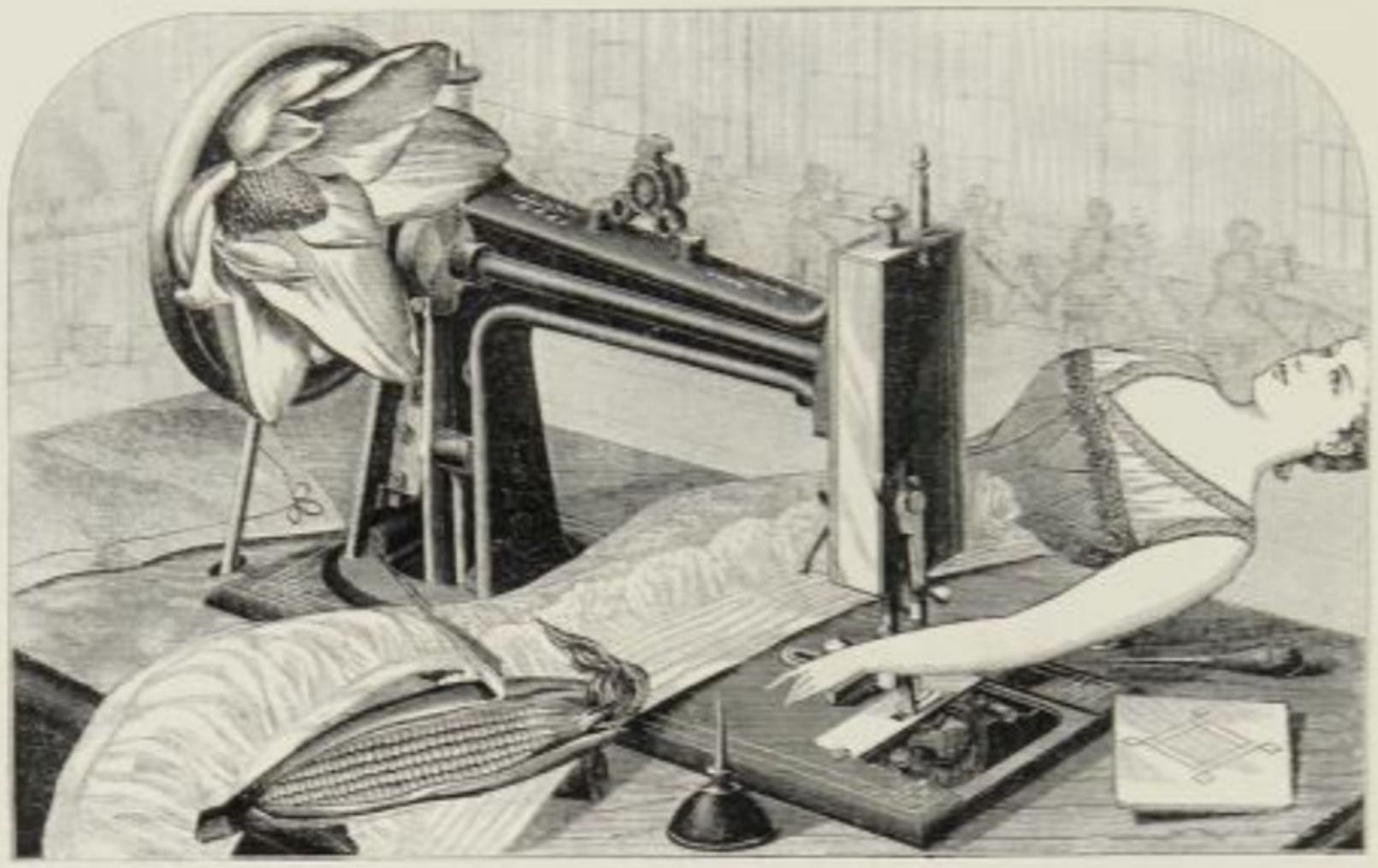
The Surrealists' many accomplishments in painting, sculpture, collage, assemblage, and the found object gained them an ever wider audience in Europe and new audiences in the United States. Beginning in 1931, seminal Surrealist exhibitions were organized by the Wadsworth Atheneum in Hartford and by the Julien Levy Gallery in New York. The presence in New York during World War II of the legendary Surrealists Max Ernst, André Masson, Matta, Yves Tanguy, and André Breton, the enlightened vision of the Museum of Modern Art's director, Alfred H. Barr, Jr., who produced in 1936–37 a historic show "Fantastic Art, Dada, Surrealism," and the vital patronage of Peggy Guggenheim and her New York gallery, Art of This Century, enabled a younger generation of artists like Arshile Gorky, Robert Motherwell, Jackson Pollock, and Joseph Cornell to attain a measure of recognition and support heretofore lacking. In addition to these artists, virtually every major figure of this first generation of the New York school, including Willem de Kooning, Mark Rothko, Clyfford Still, Barnett Newman, and David Smith, was attracted to Surrealism at a critical juncture in their history.

Although Surrealist imagery, with its sexually charged subject matter and its ambiguous thematic content, figured prominently in the early work of Gorky, Pollock, de Kooning, and others, it was the Surrealists' concept of automatism that radically altered the course of American art. Automatism, linked with Freudian notions of the subconscious, liberated the Abstract Expressionists from the external world of reality and freed them to explore the irrational and the elements of chance and accident. Unlike the majority of the Surrealists, who remained committed to a form of representation, many of the Abstract Expressionists used automatism as their point of departure in the formation of a radical new abstract imagery. Automatism made it possible for them to transcend representational subject matter, consolidate process and end product, and fuse inner vision and external phenomenon.

The Abstract Expressionist movement constitutes the first internationally recognized American style. The artists who emerged during this period, known variously as action painters or Abstract Expressionists, now more commonly known as the New York school, were challenged by the possibility of forging a new and heroic American art, one that could rival the best of early-twentieth-century European modernism. Unlike many of their European predecessors, however, they created a new body of work without manifesto or program; instead, they went forward with a heady sense of risk and limitless possibilities.

272 Joseph Cornell. *Untitled (Medici Princess)*. ca. 1948. Construction, 17⅝ × 11⅛ × 4⅜". Private collection





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273 Joseph Cornell. *Untitled.* ca. 1930s. Collage of engraving, reproduction, and paper, 5¼ × 8⅛". © The Joseph and Robert Cornell Memorial Foundation

Their work exemplified a spirit of adventure and a grandeur of vision unparalleled in twentieth-century American art before then. Their use of innovative materials and unorthodox imagery, combined with their formal innovations, brought a new dimension to collage, assemblage, and the object. Foremost among the artists of the New York school in this respect was Joseph Cornell.

It was at the Julien Levy Gallery, which opened in New York in 1931, that Cornell met most of the artists and writers associated with the Surrealist movement. The first American exhibition of Salvador Dalí took place there in 1933. The next year, for his second exhibition, Dalí arrived in New York to much acclaim, followed shortly thereafter by other leading Surrealists. Cornell showed his own initial efforts at collage, consisting of montages on cardboard in a photocollage technique influenced by Ernst, to Julien Levy, who included them in the pioneering Surrealist group show held at the gallery in January 1932. Cornell also designed the cover of the catalogue for this exhibition, which launched the movement in New York. The exhibition featured collages by Ernst together with paintings by Dalí, Ernst, Picasso, Man Ray, Pierre Roy, and others, and photographs by Eugène Atget, J. A. (Jacques-André) Boiffard, Man Ray, George Platt Lynes, and László Moholy-Nagy. Cornell exhibited a glass bell containing a mannequin's hand holding a collage of roses. The glass bell was a common Victorian decorative object used for displaying clocks, artificial flowers, or other bibelots; the mannequin's hand was a standard Surrealist prop. Man Ray exhibited his *Snowball*, a commercial souvenir in the shape of a glass globe. In 1926, he had altered two such souvenirs, replacing the usual Eiffel Tower or Sacré-Coeur with a tiny reproduction of a Picasso still life in one instance and a porcelain eye in the other, which could be viewed through their miniature snowstorms. These objects undoubtedly influenced Cornell's frequent use of glass bells in the 1930s. Among the artists in the exhibition whose work prefigured Cornell's were Roy and Dalí. Roy's meticulously painted objects and Dalí's equally fastidious technique, as well as his incorporation of box configura-

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tions in such works as *Illumined Pleasures*, 1929 (see pl. 243), undoubtedly influenced Cornell's choice of objects and his use of box construction several years later.

In the fall of 1932, Levy held an exhibition of Cornell's "Minutiae, Glass Bells, Coups d'Oeil, Jouets Surréalistes." Among the Surrealist toys were small shadow boxes, the largest measuring 5 by 9 inches. The exhibition also included other objects: thimbles propped on needles; bisque angels and minuscule silver balls placed under small glass bells; and bright-colored sequins, sewing pins, cut-up engravings of fish and butterflies, colored sand, and brass springs—moving freely about in small round boxes resembling compass cases. Both the objects and their containers varied little from their original state; they were "transformed," in the manner of Marcel Duchamp and the style of the period, with only slight alterations to the found object. All of Cornell's creations of this period have several features in common: they are diminutive, fragile, and modest in ambition, yet they have a particular charm and distinctive individuality that sets them apart from the work of his more advanced colleagues. Even at this early stage in his development Cornell showed proclivities that both identify him with and set him apart from doctrinaire Surrealism. Yet again, Lautréamont's famous passage, "Beautiful like the fortuitous meeting, on a dissection table, of a sewing machine and an umbrella,"[1] is echoed by Cornell in one of his earliest works (pl. 273). But, while utilizing the Surrealist technique of disorientation through seemingly random juxtapositions, Cornell's collages of the 1930s also reveal a disarming innocence and naiveté quite different from the black humor and disturbing, often grotesque imagery deliberately cultivated in Surrealist painting and poetry.

Cornell's *Soap Bubble Set*, 1936 (pl. 274), was included in the Museum of Modern Art's major exhibition "Fantastic Art, Dada, Surrealism." The work was photographed for the catalogue by Lynes and reproduced as a box construction accompanied by numerous other objects. In the construction, the pipe, po-

274 Joseph Cornell. *Soap Bubble Set*. 1936. Construction, glass case containing map of the world, goblet, egg, pipe, head, and four boxes, 15¾ × 14¼ × 5⁷⁄₁₆". Wadsworth Atheneum, Hartford, Conn. Gift of Henry and Walter Keney

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275 William Harnett. *Emblems of Peace.* 1890. Oil on canvas, 27½ × 33¾". The Museum of Fine Arts, Springfield, Mass. Gift of Charles T. and Emilie Shean

276 Joseph Cornell. *Story without a Name—for Max Ernst.* 1930s. Sixteen collages, framed sizes approximately 11⅝ × 9⅛". Private collection

sitioned in front of a "carte géographique de la lune," can be compared to Man Ray's *Ce qui manque à nous tous* of the same year (see pl. 258). While Cornell was probably influenced by Man Ray's choice of objects, his formal arrangement is clearly related to William Harnett's nineteenth-century trompe l'oeil paintings. In such paintings as *Emblems of Peace*, 1890 (pl. 275), Harnett juxtaposed objects in a manner that suggests a fictive reality. Cornell, in his arrangement of objects, however, was not concerned with presenting the artifacts of an imaginary individual but rather with suggesting the world of the imagination—the entire realm of fantasy—that lay beyond the realm of the real.

Linked with the Surrealists for many years, Cornell neither subscribed to their ideology nor participated in their activities. While he rejected their label, however, Cornell went to some lengths to stress the importance of the movement and acknowledged such figures as Ernst as a major source of inspiration. The April 1942 issue of *View Magazine*, dedicated to Max Ernst, contained a homage by Cornell to Ernst entitled *Story without a Name—for Max Ernst* (pl. 276), which consisted of sixteen montages conceived in the manner of Ernst's collage-novels. Like the Surrealists, Cornell relied on the unexpected juxtaposition of objects to imbue his collages and box constructions with a new symbolic imagery. Cornell's major innovation was to combine the associative urgency of the estranged object with the formal power of the box construction. Cornell made of the box construction a unique means of plastic expression—a vivid, memorable realm of both real and imagined existence.

The influence of film techniques on Cornell's art and the incorporation of cinematic devices into certain of his constructions originated in the 1920s, when he, like the Surrealists, found that film offered new, intriguing possibilities of fantasy and illusion, abrupt changes in time, sequence, and event, and illogical juxtapositions. In 1933 Cornell wrote a script for a film called *Monsieur Phot*, which was never realized. The film script included imagery that recurs in Cornell's assemblages of the 1930s. The suggestions of action, especially the sequences involving a pheasant and revolver shots, appear again in the movement he introduced in his box constructions in the late 1930s. Cornell made several movies, among them *Rose Hobart*, which was pieced together from frames from *East of Borneo* (Columbia Pictures, 1931) and named after its star. It was first shown at the Julien Levy Gallery in 1937 as part of a program of "Goofy Newsreels." Another film begun in the 1930s, *Cotillion*, was spliced together from old Hollywood films, documentaries, and "Little Rascals" movies. It was completed in 1968 by Larry Jordan under Cornell's direction. Cornell also built an extensive collection of commercial and noncommercial films.

Cornell's exhibition of December 1939 at Julien Levy drew attention from the press. The *Art News* issue of December 23 commented: "Much, if not all, is done with mirrors . . . and the reflections which do not have the aid of quicksilver are images drawn from the unconscious." The objects were placed in a darkened room; they included "bubble pipes, thimbles and china dolls showered with confetti, in and out of shadow boxes . . . birds, books and balls suspended on strings, and its strange alchemy of bottles, artificial green leaves and bits of broken glass." The *New York Times* of December 10, 1939, mentioned a "whirling eyeball under a bell jar, or a book which is a box in which things slide and kaleidoscope. . . ." At least one object, like a music box, played tunes. The

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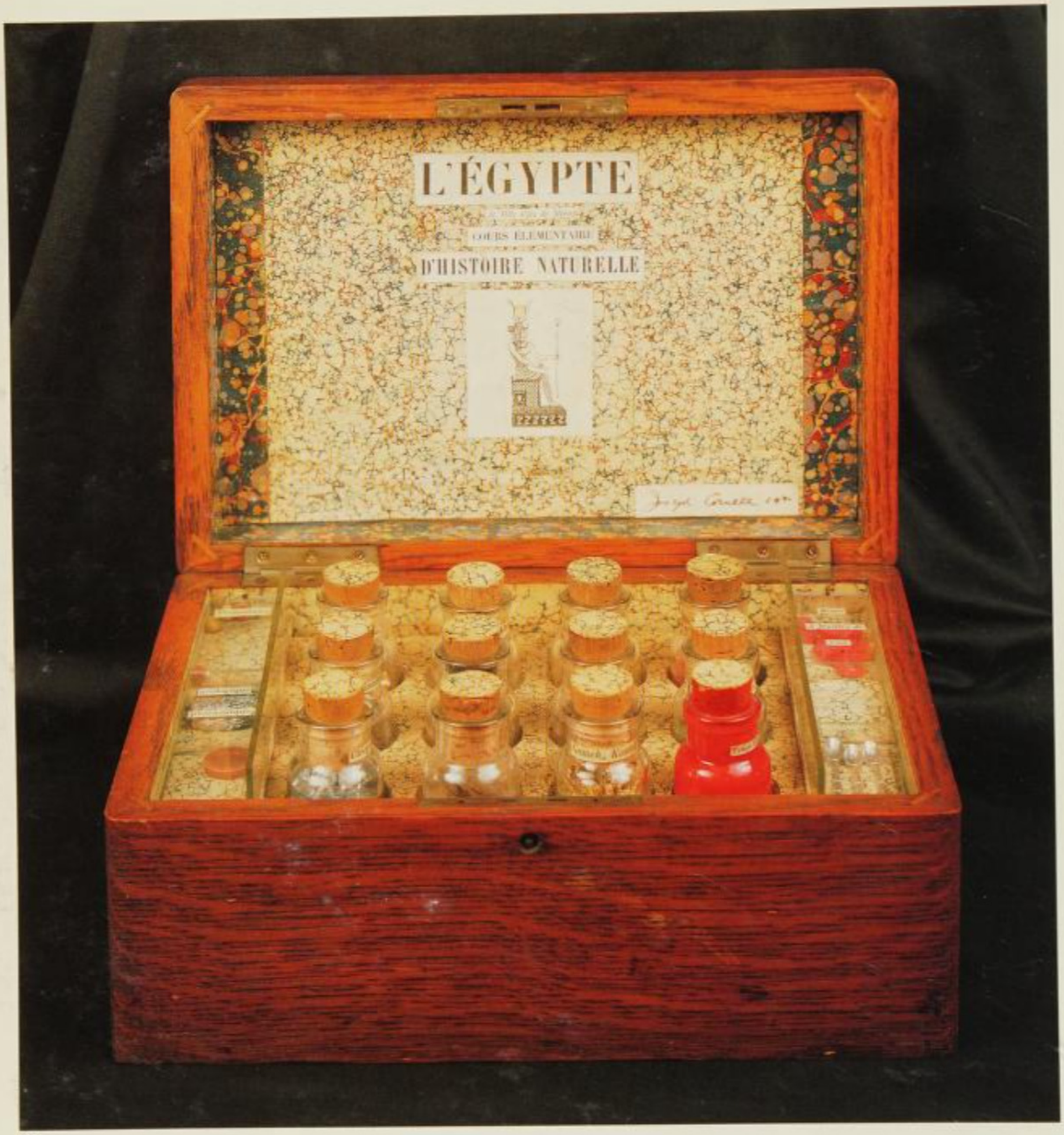

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277 Joseph Cornell. *L'Egypte de Mlle. Cléo de Mérode: Cours élémentaire d'histoire naturelle.* 1940. Box construction, mixed mediums, 4¾ × 10⅝ × 7¼". Collection Richard L. Feigen, New York

New York Herald Tribune of December 10, 1939, treated the show as a "holiday toy shop of art for sophisticated enjoyment, and intriguing as well as amusing."

If Cornell's work of the 1930s is notable for its use of Surrealist objects, its earnestness, and its charming innocence, his work of the 1940s is distinguished by the emergence of several new themes and formal resolutions. Some of the pieces are tabletop, horizontal boxes, many lidded. The container suggests a jewel box, a cosmetic case, a place to store treasures. *L'Egypte de Mlle. Cléo de Mérode: Cours élémentaire d'histoire naturelle*, 1940 (pl. 277), is a typical example. The interior is filled with rows of bottles and side compartments and recalls the display cases of a museum or department store. The box, a Victorian writing or strongbox of dark-stained oak, contains a piece of glass, mounted about one and one-half inches from the bottom, that acts as a supporting rack for the glass bottles. Underneath the shelf is a layer of red sand containing fragments—a broken comb, slivers of plain and frosted glass, and a porcelain doll's arm and hand broken at the elbow. The interior surfaces of the box are covered in a delicately marbled ivory paper and bordered in blue marbled paper. The bottles are filled with myriad small objects and labeled individually. Cléo de Mérode was a famous personality of the 1890s who died in 1966 at the age of ninety-one. The most beautiful belle of the Belle Epoque, she was an aristocrat by birth and a ballerina by profession who was linked romantically with King Leopold II, the aging bon vivant king of the Belgians. Degas had often sketched her, and for Cornell she served as the inspiration for this box. The Egyptian goddess Hathor, pictured inside the lid, is the goddess of love, happiness, dancing, and music, and is also goddess of the sky. In the title, Cléo suggests Egypt's Cleopatra; one of the bottles, labeled "Colonned Tournoyantes," contains a small red disk labeled "Cleopatra's needle" and may refer to the obelisk in New York's Central Park. Simultaneously, the box offers clues to the essence and mystery of Woman. As Cornell defined her, Woman had many personalities. In this instance, she appears as sphinx and courtesan. In the 1940s she could be a quaint Victorian beauty. On the other hand, she could be an actress (Cornell wrote a homage to Hedy Lamarr and featured Lauren Bacall in one of his box constructions) or a ballerina (he created boxes devoted to such early luminaries of the ballet as Marie Taglioni and Tamara Toumanova). The female was his muse.

Another artist who figured prominently in Cornell's development was Duchamp, who influenced Cornell's choice of the altered readymade. Cornell paid homage to Duchamp, as he had with Ernst, in a series of box constructions entitled *Pharmacy*, which he began in the early 1940s (pl. 278). Duchamp's own *Pharmacy*, a rectified readymade of gouache on a commercial print, was produced in an edition of three in Rouen, France, in January 1914 (pl. 279). The two small red and green marks that constitute Duchamp's alterations of the print—a winter landscape—are his subtle comment on the bottles of colored liquid common in pharmacy windows of that time. Cornell's own constructions consist of a hinged cabinet whose interior has been lined with mirrors, creating echoing reflections of apothecary jars, which line the shelves. Cork, sand, feathers, dried leaves, labels, copper wire, shells, tinfoil, and tulle, among other elements, are the ephemeral stand-ins for the magical essences of the pharmacy —and a silent tribute to Duchamp's involvement with alchemy. Where they differ substantially is in the end result. Duchamp's *Pharmacy* is an intellectuali-

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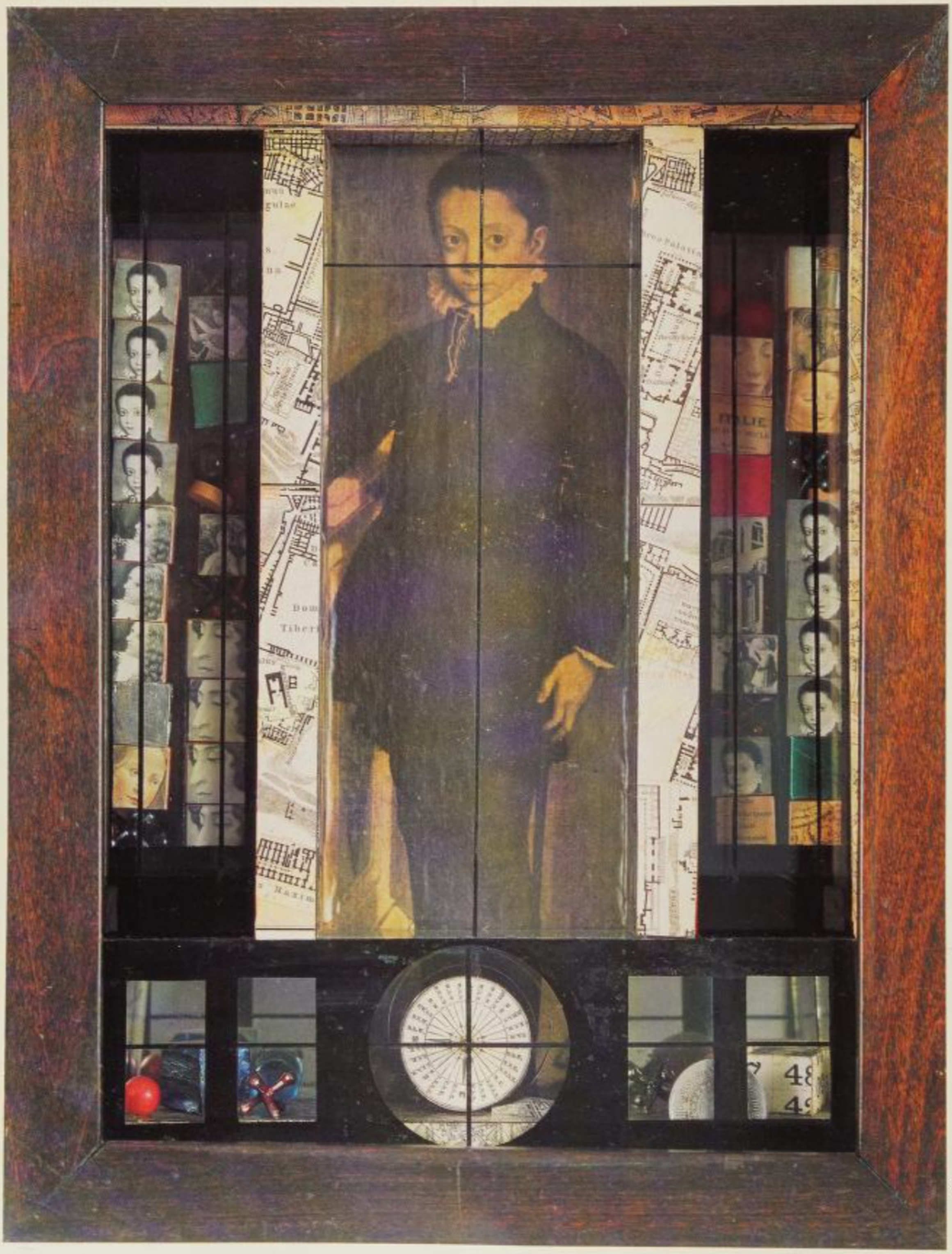
278 Joseph Cornell. *Pharmacy*. 1943. Construction, 15¼ × 12 × 3½". Collection Mrs. Marcel Duchamp

279 Marcel Duchamp. *Pharmacy*. January 1914. Rectified readymade, gouache on commercial print, 10 5/16 × 7 9/16". Private collection



zation of phenomena, Cornell's their tangible transformation.

In one of Cornell's greatest works of the early 1940s, the *Medici Slot Machine* of 1942 (pl. 280), he utilized many aspects of collage and assemblage that originated with Cubism, Dada, and Surrealism, fashioning from these inventions a remarkable innovation of his own. The image of the young boy, a reproduction of the *Portrait of a Young Noble* then attributed to the Italian Renaissance painter Giovanni Battista Moroni, is viewed through a telescopic lens, compressing near and far distances simultaneously. The spiral at the boy's feet evokes multiple associations: in the natural world, ocean currents form a spiral pattern; the growth of many plants is that of a helix—for example, the way rose petals unfold—as is the structure of a chromosome. Symbolic of time in the form of a clock spring and an allusion to life repeating itself in a cycle of seasons and a cycle of generations, the spiral is also an abstract form, bringing with it references to Duchamp and Leonardo da Vinci, the latter an artist the Surrealists especially admired. The complex play of imagery, sequentially strung out or spliced like a series of film clips, with the implication of movement both in time and space, reconstructs the history of a Renaissance prince and juxtaposes the images of his imaginary childhood (for example, diagrams of the Palatine in Rome fashioned from pieced-together Baedeker maps) with current objects (marbles and jacks), so that the Renaissance child becomes a contemporary. Certain objects are brought into the present through color, while others, monochromatic, recede into the past. Although Cornell objected to any reference to this process as one derived from film-time sequence, the flashbacks in time together with his obsession with collaging stills from films are cinematic devices that enabled him to encapsulate Renaissance images and commonplace toys into a real and mysterious presence.

280 Joseph Cornell. *Medici Slot Machine*. 1942. Construction, 15½ × 12 × 4¼". Private collection

In the *Medici Slot Machine*, space is cubistically fragmented into small facets that commingle, separate, and fuse again in kaleidoscopic fashion. The black lines that crisscross the surface act as connective tissue organizing both the multiple images and the several spatial levels. This diagrammatic pattern of horizontals and verticals, superimposed on the surface rather than functioning as the substructure of the image, creates a sense of calm and order in keeping with the spirit of the Renaissance subject. In Cornell's work, the emphasis on the object as a literary symbol, as in an earlier work like *Cléo de Mérode*, has gradually given way to the use of the object as both symbol and form, which finds its first realization in the *Medici Slot Machine*.

During the 1940s and 1950s Cornell developed a number of variations on the theme of the Medici prince. He introduced a companion piece, *Untitled (Medici Princess)* (pl. 272). Both the Medici prince and princess are distinguished by their repetitive imagery. For Cornell, the sequential image is the starting point for a series of complex developments. For Andy Warhol, on the other hand, who, undoubtedly influenced by Cornell, also made effective use of serial imagery, the repetition of the image is itself the point. Similarly, Cornell's use of photostats, which emulates the Dada method of photocollage, anticipates Warhol's and Robert Rauschenberg's use of silk screen. (Cornell's well-known fascination for ballerinas and movie stars like Marilyn Monroe prefigured Warhol's use of such figures as Monroe, Elizabeth Taylor, and Elvis Presley.)

Unlike Warhol or Rauschenberg, Cornell usually preferred not to engage

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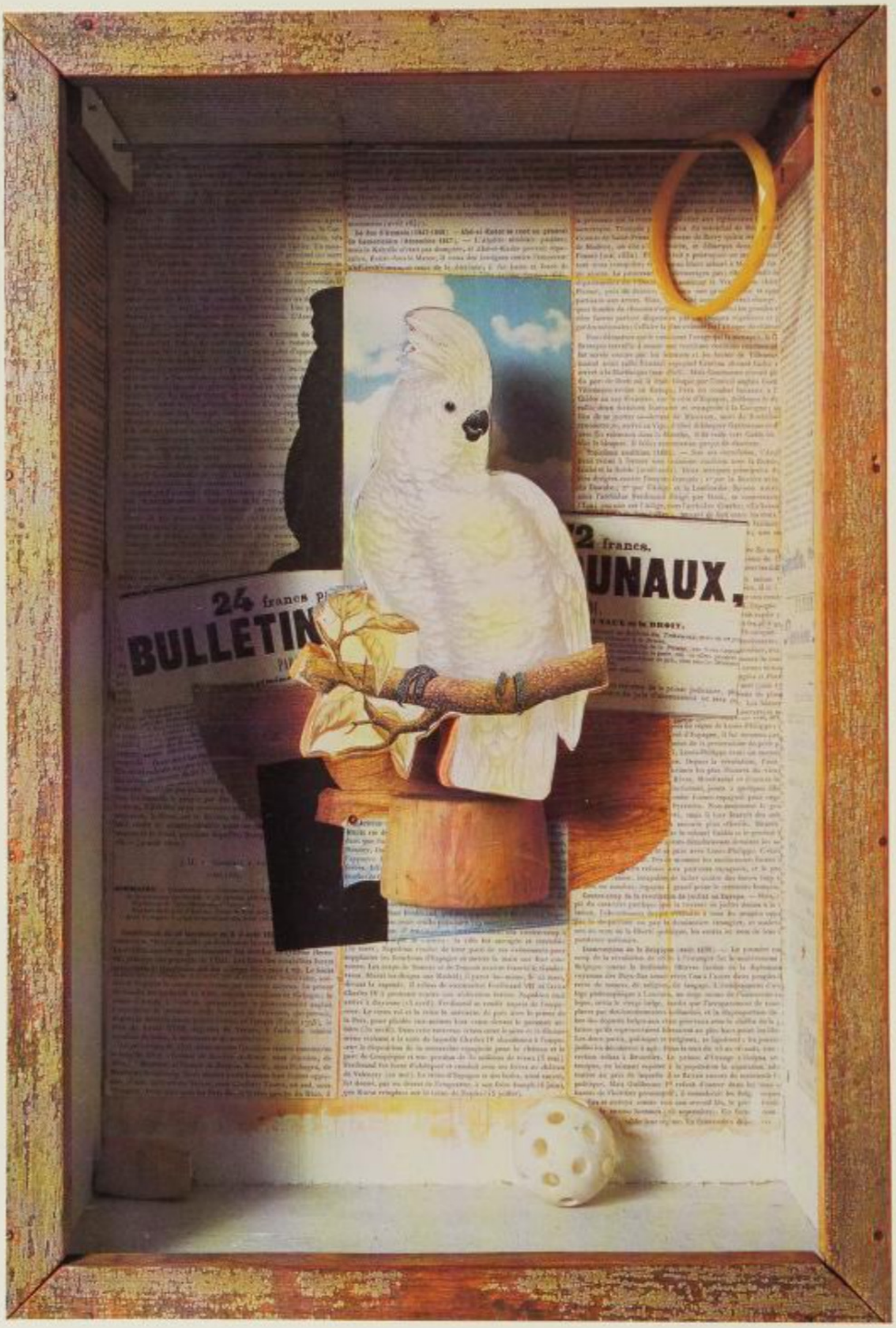
in sensational issues or tabloid subjects. Violence or evil rarely appear in his work. *Habitat Group for a Shooting Gallery*, 1943 (pl. 281), however, is a notable exception. It appears to be a comment on war in general and on World War II in particular. On one level, each of the different exotic birds may have represented the world powers at that time. On another level, the birds (or man) are symbolic of innocent victims trapped by circumstances beyond their control. A bullet hole has shattered the glass behind them and on the wall are splashes of vivid color representing blood. Fragments of newspapers and shot-off feathers rest on the bottom of the box. The bullet hole—the emblem of violence—acts as the unifying factor in the formal composition, tying the multiple elements together. It controls the direction the viewer's eye takes, guiding it clockwise around the surface of the box to the four corners of the construction. As one of the very few works in Cornell's oeuvre that addresses itself to a political event, *Habitat Group for a Shooting Gallery* stands as a unique document of the period.

The Surrealists gave Cornell a poetic license, as it were, to indulge in a fondness for the esoteric and the commonplace, a taste that should not be confused with the indiscriminate. A great part of the appeal that his work holds today resides in the fact that he declassified the status of the object, and in doing so anticipated many recent developments in art. Although Cornell prefigured Pop art's attraction to and exploitation of kitsch in the 1960s, his use of metaphor transformed even the most quotidian object into a potent symbol. The meaning of each symbol in turn is magnified by its proximity to another equally meaningful image, so that a pair of jacks placed next to the figure of a Renaissance prince enhances both. They in turn reinforce other objects to create a dream history, the child of Cornell's imagination.

281 Joseph Cornell. *Habitat Group for a Shooting Gallery*. 1943. Box construction, wood, paper, and glass, 15½ × 11⅛ × 4¼". Des Moines Art Center. Purchase with funds from the Coffin Fine Arts Trust, Nathan Emory Coffin Collection of the Des Moines Art Center, 1975.27

As Cornell drew away from Surrealism during the 1940s, the purely formal aspects of Cubism came into play: the flattening out of space, the drastic simplification of forms, the rectilinear symmetry of horizontals and verticals offset by an arc—as in the Cubist collages of Picasso, Braque, and, especially, Juan Gris (see *Breakfast*, 1914, pl. 58), in whose honor he constructed some of his best boxes, as, for example, *Untitled (Juan Gris)*, 1954 (pl. 282). With the walls of these boxes papered over with collage fragments, the relationship between subject (foreground) and box (background) undergoes a curious inversion. In this respect, it is a reiteration of the ambiguity that exists in Gris's work between the objectlike nature of many of his images and the space that surrounds them.

Many of Cornell's works from the 1950s parallel the interests of the Abstract Expressionist painters. His box constructions contain painterly interiors with windows inserted into the rear wall to reveal the night sky. The paint is often layered, some of it intentionally chipped or left peeling (pl. 283). Cornell often spoke fondly of buildings in the process of demolition, finding beauty in the fading colors, in the warmth of human association, and in the fragments of decay and destruction. In this he echoed Schwitters, for both had a fascination for finding a new beauty in the detritus of civilization. He also invokes Leonardo's example of gazing attentively at a mottled wall, and, as Max Ernst had put it earlier, discerning in one fragment "human heads, various animals, a battle, some rocks, the sea, clouds, groves, and a thousand other things . . . like the tinkling of the bell which makes one hear what one imagines,"[2] with which statement Ernst made a clear break with Dada and renewed his interest in natural



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282 Joseph Cornell. *Untitled (Juan Gris).* 1954. Box construction, wood, cut papers, and found objects, 18½ × 12½ × 4¾". Philadelphia Museum of Art. Purchased, the John D. McIlhenny Fund

283 Joseph Cornell. *Untitled (Grand Hôtel de l'Observatoire).* 1954. Box construction, 18 5/16 × 12 15/16 × 3⅞". Solomon R. Guggenheim Museum, New York. Partial gift, C. and B. Foundation by exchange

284 Joseph Cornell. *Couleur de pêche.* 1967. Collage, 12 × 9". Private collection

phenomena. Cornell mirrored Schwitters in his love for the remnants of human use, weathering, and craftsmanship, which, incorporated sparingly into his constructions, can, as a single spot or fragment, suggest the universe.

Cornell brought the art of the altered readymade to a new level of achievement. His art influenced entire generations of artists, beginning with Rauschenberg, who emerged in the 1950s, and Warhol, who came to prominence in the 1960s; it is also a predecessor to the appropriation art of the late 1980s and early 1990s. Cornell's use of the readymade combines several features: he juxtaposed old and new, mixed past and present tenses. Preoccupied with the past, Cornell used new objects. Preoccupied with the present, Cornell altered the image so as to make it inaccessible. His narrative is metaphorical, his thought process elliptical, a form of stream of consciousness without beginning, middle, or end. While Rauschenberg's narrative can be obscure, his objects are accessible. Life-size, they exist in our world, but they do not necessarily relate to immediate events or issues. Both Cornell and Rauschenberg move with ease through history. Warhol, however, was obsessed with his time, with the most newsworthy event, the most "pop" movie star. His cult of the present had its greatest impact on the artists of the 1980s and early 1990s, many of whom appropriate objects from their milieu. The appropriation in art in the 1960s as well as in the 1980s and 1990s differs from the appropriation in art in the 1940s and 1950s. Cornell and

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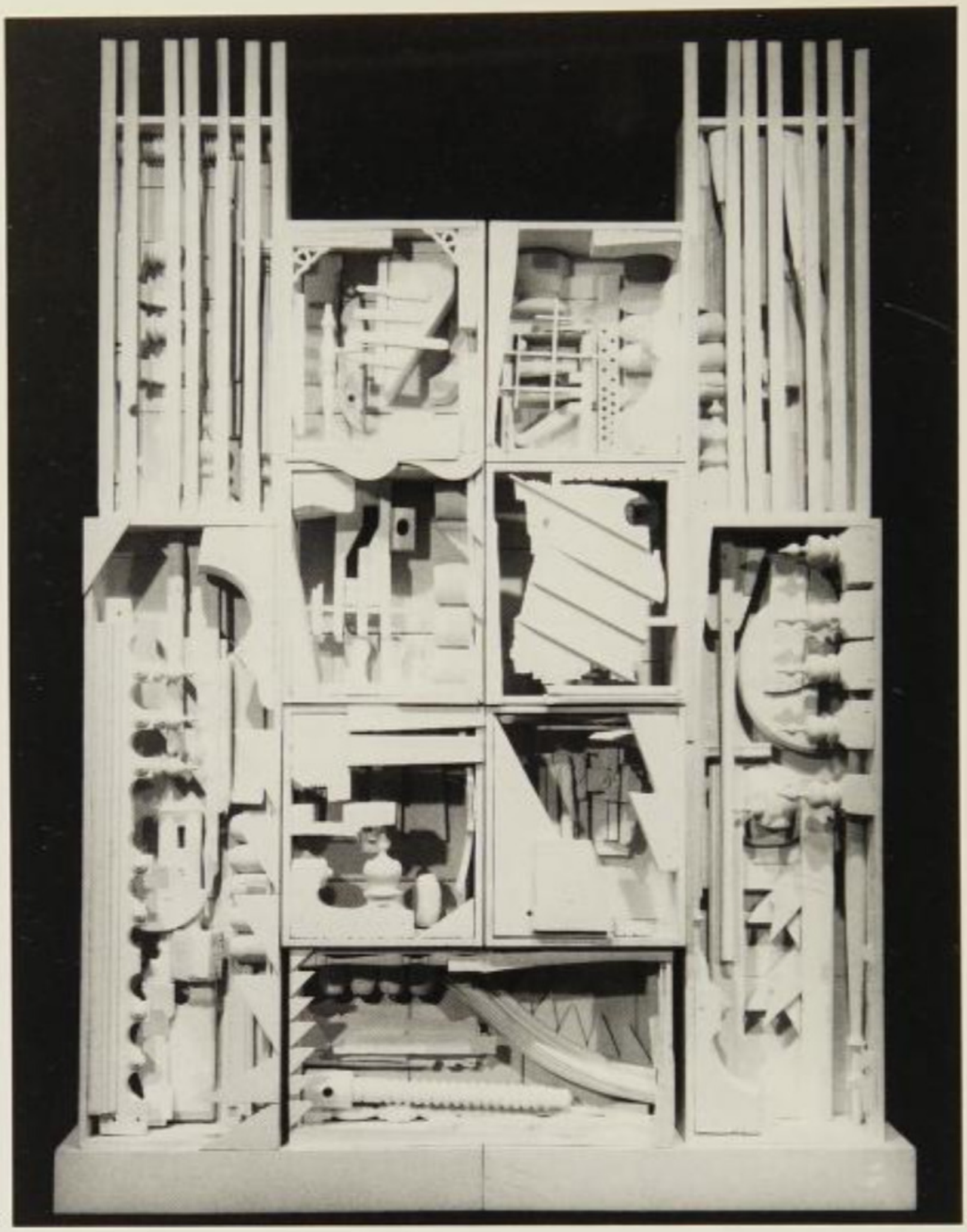

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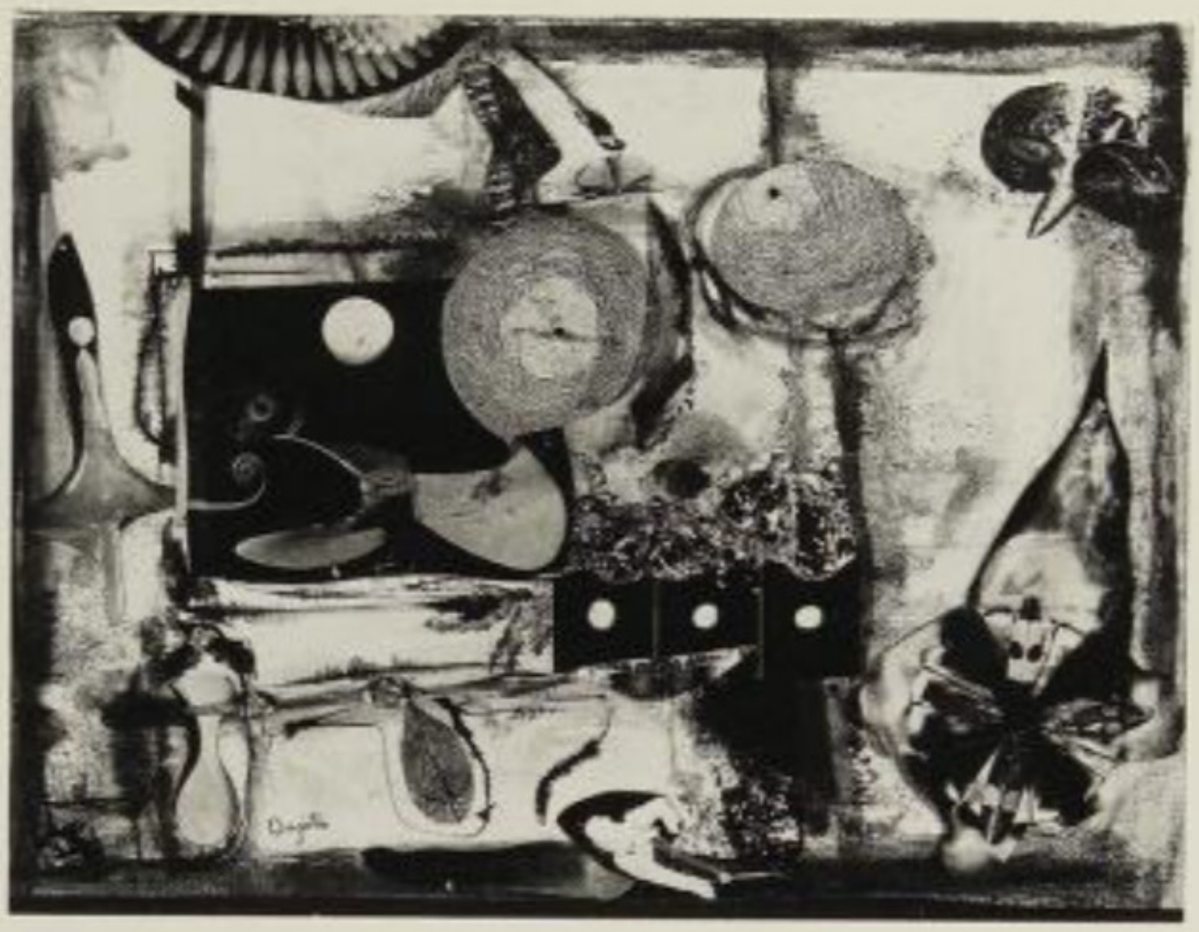
285 Louise Nevelson. *Dawn's Wedding Chapel II.* 1959. Wood painted white, including base 9'7⅞" × 6'11½" × 10½". Collection Whitney Museum of American Art, New York. Purchase, with funds from the Howard and Jean Lipman Foundation, Inc.

Rauschenberg were interested in transforming objects from their culture whereas Warhol and many of today's artists use the object as a way of criticizing value systems. As Motherwell has said: ". . . Seurat, Cezanne and the cubist collage helped us recover Piero and Uccello."[3] Cornell's work invokes the present to recover the past.

Although Cornell continued to make collages after his initial use of montage in the early 1930s, he did so intermittently, preoccupied for the most part with the box constructions that form the major part of his oeuvre. During the 1940s collage was used primarily for works that were reproduced in print. Not until the fall of 1955[4] did Cornell become interested in collage as a corollary to his box constructions. In these collages, Cornell conflated the sense of infinite space conveyed by the juxtaposition of real objects, maps, mirrors, and windows in his three-dimensional constructions. His collages contain myriad overlapping images, but they exist in the same plane and remain relatively flat. While his collages lack the mysterious spaces of his boxes, they retain the same symbolic con-



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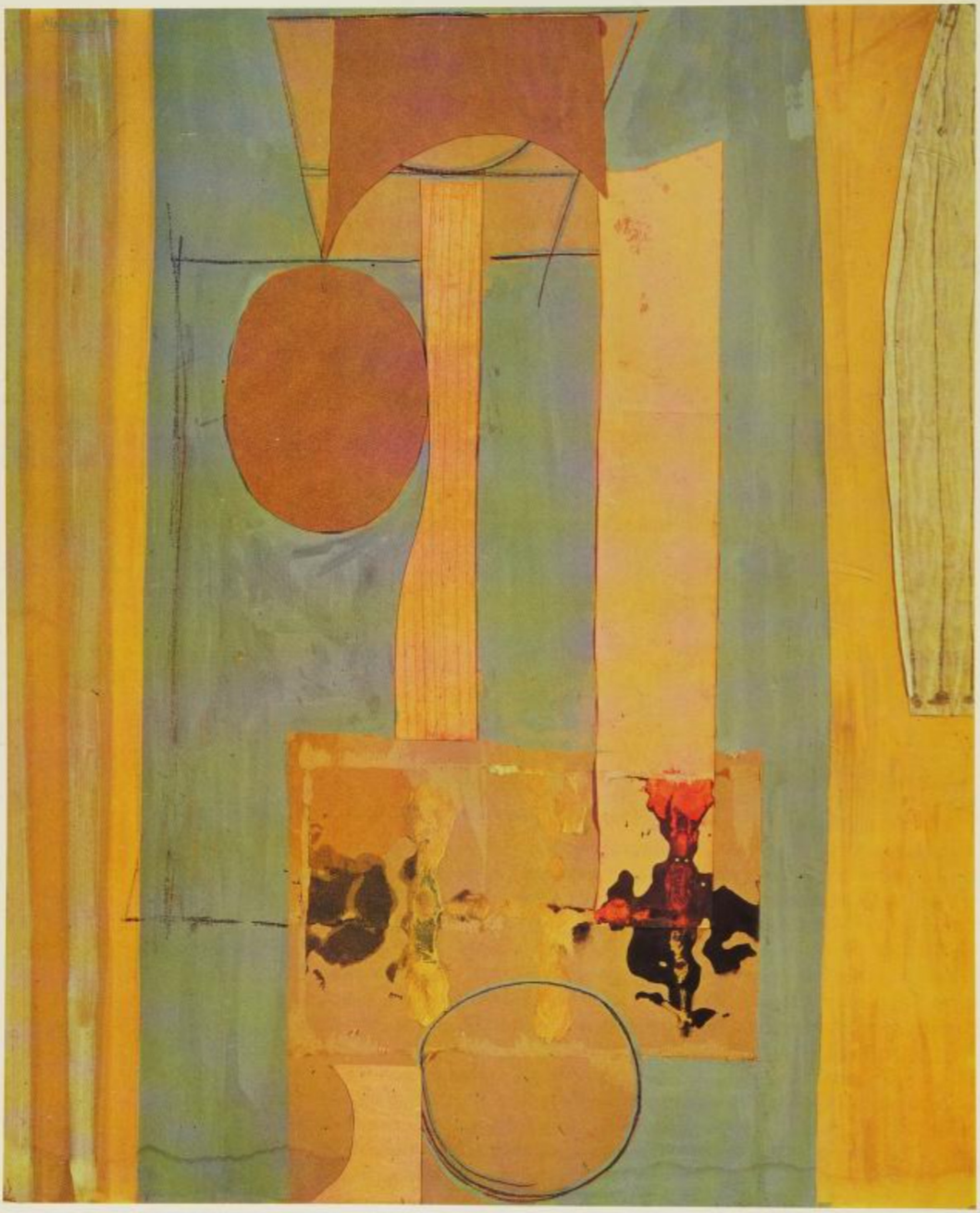
286 William Baziotes. *The Drugged Balloonist*. ca. 1942–43. Collage of mixed materials, glassed, 18¼ × 24". The Baltimore Museum of Art. Bequest of Sadie A. May, BMA 1951,266

nections between his images. The fantasy world of his collages, like that of his constructions, exists at the highest level of visual poetry. *Couleur de pêche*, 1967 (pl. 284), uses a favorite image of Cornell's, the bird, an allusion to Ernst's frequent use of the motif. Here, however, the source is probably Hans Christian Andersen, whose collages Cornell knew in his youth (see pls. 7–10). Like Ernst, Cornell was fond of using evocative titles that added a dimension of mystery and poetry to his imagery. Unlike Andersen, whose collages are both narrative and imaginative, Cornell's collages and constructions are reality turned into fantasy.

Like Cornell, Louise Nevelson assembled fragments of found objects, which she incorporated into box constructions. By the late 1950s these box constructions had become massive walls painted in matte black, white, or gold (pl. 285). As was true of many artists whose work originated in the 1930s, Nevelson was attracted to the Surrealists. She employed their concept of random juxtaposition to great effect, using the provocative, associative power of each fragment to maximize the drama of the entire ensemble. Despite their compartmented nature, Nevelson's constructions are unified totalities that have a commanding presence and the evocative force of archetypal forms, which relates them to the monumental paintings of Rothko, Newman, and Still.

Robert Motherwell is another American whose early work was inspired by the Surrealists. Motherwell has said he met Peggy Guggenheim shortly after she opened her gallery, Art of This Century, in New York in 1942 and introduced her to William Baziotes and Jackson Pollock. In her autobiography, *Art of This Century: Confessions of an Art Addict*, Guggenheim noted that all three readily accepted her invitation to participate in an exhibition of collage, although none had worked in the medium until that time. Motherwell and Pollock experimented with collage for this exhibition, which was held at the gallery from April 16 to May 15, 1943. Baziotes, too, made a work, *The Drugged Balloonist* (pl. 286), for Guggenheim's show, using butterfly wings, leaves, paper, and cloth, but it remains an exception in his oeuvre. Motherwell, on the other hand, has produced a substantial body of collages beginning in 1943, which document his origins as a young Surrealist-inspired artist and his maturity as a leading figure of the New York school. Such major collages as the elegant and lyrical *Mallarmé's Swan*, 1944 (pl. 287), are a précis of Surrealist biomorphic form and Symbol-



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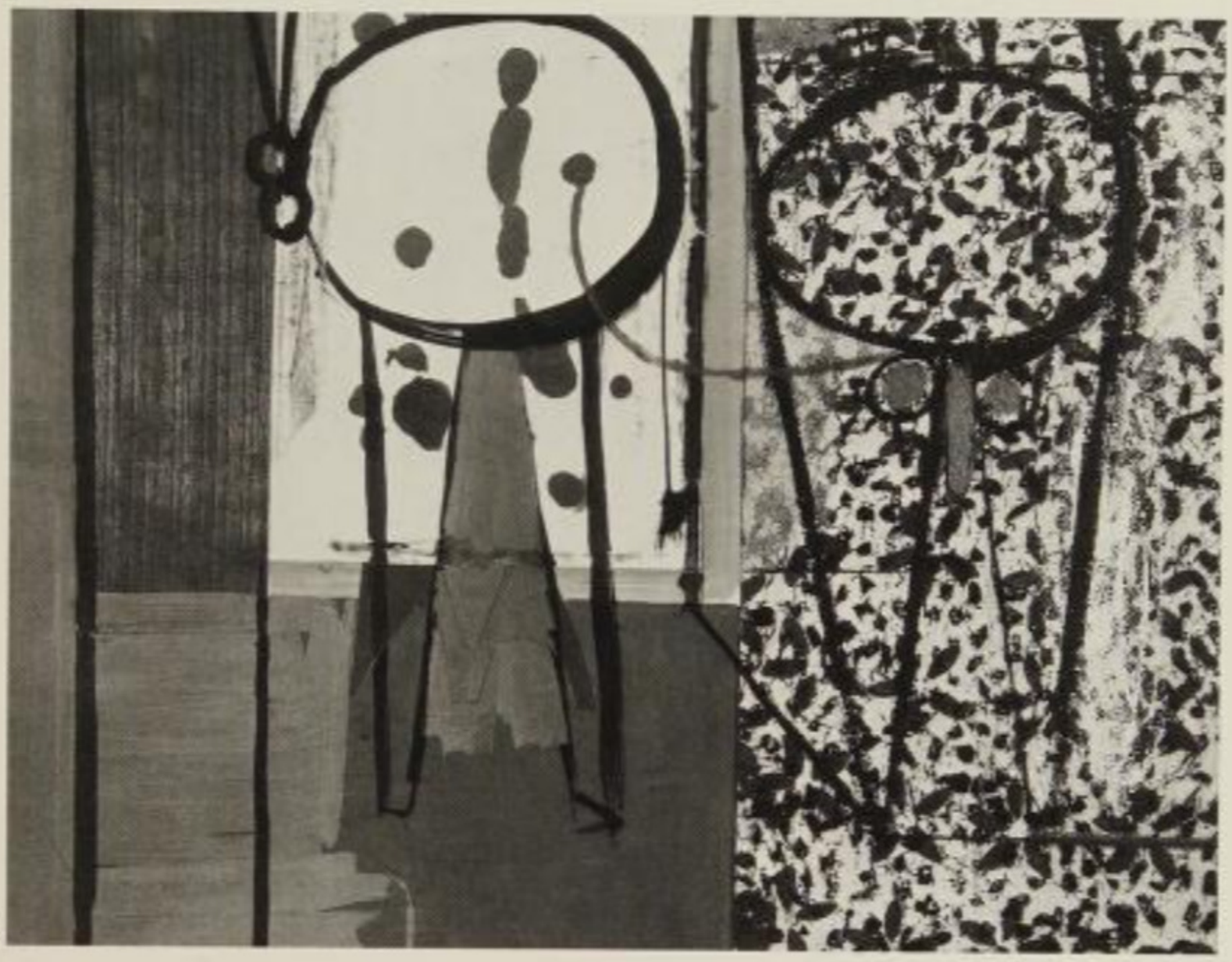

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ist content. These and other significant works of the period also acknowledge the influence of Cubist *papier collé*.

Motherwell's collages of the mid-1940s play off cut and pasted papers against passages of painterly gesture. To these elements Motherwell often added a fragment of a map or wrapping paper to convey three different dimensions of actuality. In the seminal collage *Pancho Villa, Dead and Alive*, of 1943 (pl. 288), the Christmas wrapping paper serves to define the figure of the Mexican hero. At the time Motherwell was engaged to a Mexican actress whose uncle was active in the Mexican Revolution. In notes Motherwell provided to the author E. A. Carmean, Jr., he indicated that he was caught up in the feeling for the revolution and pointed out that he was particularly inspired by the documentary photography in Anita Brenner's book *The Wind That Swept Mexico: The History of the Mexican Revolution 1910–1942*.[5]

Pancho Villa, Dead and Alive recaptures, in contemporary terms, the Cubist aesthetic of *papier collé*. Using a gridlike armature, Motherwell divided and subdivided his surface into a series of rectangles. Two of these support the figures of the hero, who is defined by an oval head, a pair of rudimentary legs, and, in the case of the "live" hero, genitalia. The spotted paper on which the living Pancho Villa is portrayed is a reference to the wallpaper used in Cubist *papier collé*. The linear structure of the collage is an adaptation of Picasso's painting *The Studio*, 1927–28, a work much admired by the artist and his New York school colleagues. What separates the Motherwell from the Picasso and, indeed, from Cubist *papier collé* is the work's distinctive drawing and its consummate painterliness. Motherwell's ability to make a sheet of paper come alive with a few brushstrokes and his unique sense of color are clearly revealed in this important early work, which also contains many of his formal motifs.

287 Robert Motherwell. *Mallarmé's Swan*. 1944. Collage, gouache, crayon, and paper on cardboard, 43½ × 35½". Contemporary Collection of the Cleveland Museum of Art, 61.229

288 Robert Motherwell. *Pancho Villa, Dead and Alive*. 1943. Gouache and oil with cut and pasted paper on cardboard, 28 × 35⅞". Collection, The Museum of Modern Art, New York. Purchase

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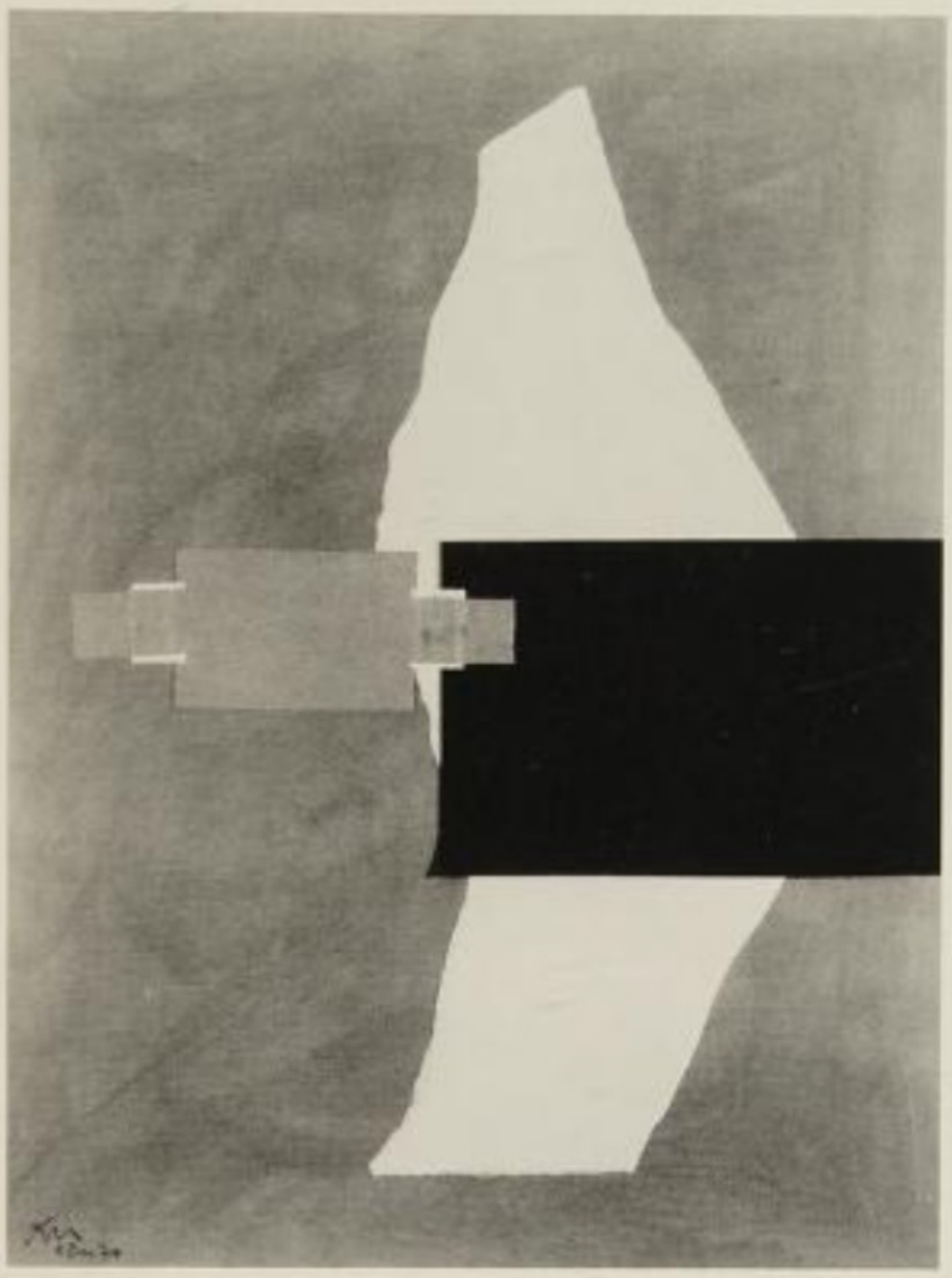

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As Motherwell expanded on his vocabulary of form, he carried collage further into the realm of abstraction, to create works that were increasingly stripped down to color, surface, and plane. *The French Line*, 1960 (pl. 289), is a formidable example of his 1960s collages; it reflects his ability to combine geometric forms with vivid color and painterly surfaces. *The French Line* reiterates his interest in inserting found elements into his collages, a device he employed to great effect throughout the 1970s and 1980s. Of *The French Line* Motherwell said:

> The painting is a multiple pun. The French advertisement is from a box of diet-crackers (the French always talk about one's line in relation to weight); the line of the Riviera coast is visible; it is one of the most "French" pictures I have ever painted (and in this sense follows the "French Line" in painting); I traveled on the French Line to Europe to paint it . . . But all that about the "title" is "literature." The work has to stand or fall as painting.[6]

As Motherwell's work evolved, he began to play with geometric shapes rather than strictly biomorphic forms. His collages of the 1950s and early 1960s indicate a preoccupation with paint and texture, while in the mid-1960s and 1970s he began to empty out his compositions and to play torn or cut shape against the rectangle, line against shape, color against color. Even in a work like *Metaphor and Movement*, 1974 (pl. 290), which refers directly to Picasso's *papiers collés* (see pl. 53), Motherwell demonstrates a unique love of paper, a love of edge, a love of giving shape to the simplest of means. As early as 1946, in an article called "Beyond the Aesthetic" for the magazine *Design*, Motherwell observed:

289 Robert Motherwell. *The French Line*. 1960. Oil and collage on laminated rag paper, 30 × 23". Collection Mr. and Mrs. Bagley Wright, Seattle

290 Robert Motherwell. *Metaphor and Movement*. 1974. Paper and acrylic collage on Upsom board, 48 × 36". Albright-Knox Art Gallery, Buffalo, N.Y. George B. and Jenny R. Mathews Fund, 1977

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291 Jackson Pollock. *Composition with Collage Element*. 1943. Oil on canvas with paper collage, 8¼ × 9¼". Private collection

The sensation of physically operating on the world is very strong in the medium of *papier collé* or collage, in which various kinds of paper are pasted to the canvas. One cuts and chooses and shifts and pastes, and sometimes tears off and begins again. In any case, shaping and arranging such a relational structure obliterates the need, and often the awareness of representation. Without reference to likenesses, it possesses feeling because all the decisions in regard to it are ultimately made on the grounds of feeling.

Like the cubists before them, the abstractionists felt a beautiful thing in perceiving how the medium can, of its own accord, carry one into the unknown, that is, to the discovery of new structures. What an inspiration the medium is! Colors on the palette or mixed in jars on the floor, *assorted papers*, or a canvas of a certain concrete space—no matter what, the painting mind is put into motion, probing, finding, completing. The internal relations of the medium lead to so many possibilities that it is hard to see how anyone intelligent and persistent enough can fail to find his own style.[7]

In other writings, Motherwell spoke of collage as being about things that are a part of his life and of collage as the modern equivalent to still life. He acknowledged that he felt more joyful and less austere working with the medium than he did when painting. He noted that collage is an activity that lends itself to detail; it can be autobiographical and, by implication, intimate. Motherwell's collages deal with all of the abstract potential of the medium, yet they remain intensely personal. Like his paintings they are elegiac, poetic, sensual, and passionate. They are both related to but independent of his paintings. In acknowledging the Cubist conflict—that of reconciling representation and

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form—Motherwell acknowledged his indebtedness and his choice. While both the Cubists and Motherwell considered the object in formal terms, Motherwell's art is concerned with the abstract possibilities of line, shape, and color, whereas the Cubists never relinquished their primary interest in the world around them. In Motherwell's work, the object becomes another formal entity torn from its original context, to be reconciled with the composition. Moreover, he shares with Matisse a fundamental belief in shape and hue, flatness and frontality, and the alignment of the image with the picture plane. It is these qualities that separate his work from Cubism. Motherwell has chosen to subject "the objects in the world" to the life of art.[8]

292 Jackson Pollock. *Full Fathom Five.* 1947. Oil on canvas with nails, tacks, buttons, key, coins, cigarettes, matches, etc., 50⅞ × 30⅛". Collection, The Museum of Modern Art, New York. Gift of Peggy Guggenheim

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Motherwell recalled that he and Pollock worked together on collage in Pollock's studio and that "Pollock became more and more tense and vehement as he tore up papers, pasted them down, even burned their edges, splashed paint over everything, quite literally like something in a state of trance."[9] Beginning in 1943, Pollock produced a small body of collages (pl. 291), the majority of which relate to his paintings. Several collages from the late 1940s are composed of cutouts taken from one work and superimposed on another. Others are collaged from layered paper. Lee Krasner Pollock recalled that Pollock "would lay down whole drawings soaked in Rivet glue and then overlay them so only portions of each could be seen."[10] In paintings of the period, such as *Full Fathom Five*, 1947 (pl. 292), Pollock embedded a key, nails, tacks, coins, cigarettes, buttons, and matches into the surface of the canvas. Pollock occasionally included other materials in his paintings—string, wire mesh, colored

293 Jackson Pollock. *Number 29, 1950.* 1950. Oil, expanded steel, string, glass, and pebbles on glass, 48 × 72". National Gallery of Canada, Ottawa

294 Jackson Pollock. *Blue Poles II, 1952.* 1952. Oil, synthetic polymer paint, and aluminum paint on canvas, 6'11" × 15'5⅛". Australian National Gallery, Canberra

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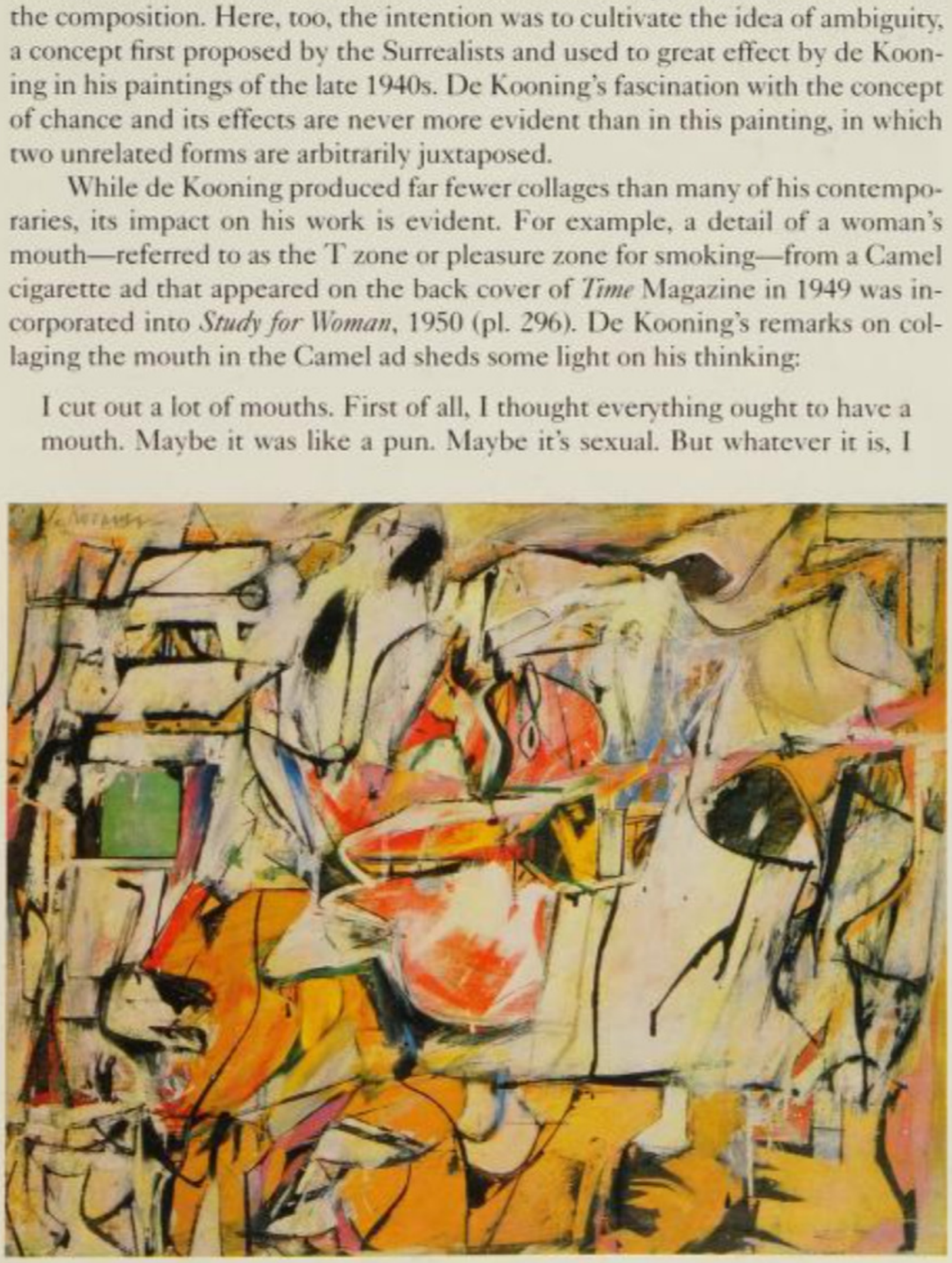
glass, and pebbles in *Number 29, 1950* and *Blue Poles II, 1952* (pls. 293, 294)—but these materials function within the process of painting rather than as a separate entity. Although Pollock, like Motherwell, was willing to incorporate real objects into his paintings, he was unwilling to acknowledge their identity as such. They functioned largely as a way of adding another dimension to the reality of the picture plane.

Willem de Kooning, on the other hand, employed collage in his paintings and drawings to heighten their sense of complexity and ambiguity. In a number of works dating to the late 1940s he sliced drawings apart and placed them over other drawings to discover new and unusual motifs, a technique he also applied to his paintings. In *Asheville*, 1948 (pl. 295), de Kooning placed a piece of painted cardboard directly over a painted surface and then painted it into the rest of the composition. Here, too, the intention was to cultivate the idea of ambiguity, a concept first proposed by the Surrealists and used to great effect by de Kooning in his paintings of the late 1940s. De Kooning's fascination with the concept of chance and its effects are never more evident than in this painting, in which two unrelated forms are arbitrarily juxtaposed.

While de Kooning produced far fewer collages than many of his contemporaries, its impact on his work is evident. For example, a detail of a woman's mouth—referred to as the T zone or pleasure zone for smoking—from a Camel cigarette ad that appeared on the back cover of *Time* Magazine in 1949 was incorporated into *Study for Woman*, 1950 (pl. 296). De Kooning's remarks on collaging the mouth in the Camel ad sheds some light on his thinking:

> I cut out a lot of mouths. First of all, I thought everything ought to have a mouth. Maybe it was like a pun. Maybe it's sexual. But whatever it is, I



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295 Willem de Kooning. *Asheville.* 1948. Oil on illustration board, 25½ × 32". The Phillips Collection, Washington, D.C.

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used to cut out a lot of mouths and then I painted those figures and then I put the mouth more or less in the place where it was supposed to be. It always turned out to be very beautiful and it helped me immensely to have this real thing. I don't know why I did it with the mouth. Maybe the grin—it's rather like the Mesopotamian idols, they always stand up straight, looking to the sky with this smile, like they just were astonished about the forces of nature you feel, not about problems they had with one another. That I was very conscious of—the smile was something to hang onto.[11]

From the 1950s on, de Kooning arrived at dislocations of form through the same procedures he had established in earlier paintings. This involved the collaging of disparate and discrete shapes and a montagelike technique of overlays that resulted in abrupt shifts in scale and a perceptible, if shallow illusion of space. Parts of the female anatomy—breasts, mouths, vaginas, legs—were torn from the figure and repositioned at various places in a work. Although de Kooning distorted anatomy, he did not destroy it, and a sense of the whole figure persists. Like many of his colleagues, de Kooning adapted the technique of Cubist collage and the Dada practice of randomness or chance to evolve his working method. This process consists of cutting or tearing, shifting, and reassembling a series of images until the relationship between the parts is both visually and emotionally compelling.

By 1955 de Kooning had exhausted the theme of the woman. He began to make paintings and collages based on urban and suburban landscapes, using the same cutting and pasting technique he had used for the women. *July 4th*, 1958 (pl. 297), belongs to this genre. Like other works of the mid-1950s, *July 4th* is titled after a specific event, in this case the day on which the collage was made. The broad, sweeping gesture so characteristic of de Kooning's paintings is the dynamic force in this work and gives this small composition much of its formidable presence.

De Kooning's friend and colleague Franz Kline developed his own special collages from cut and pasted papers, often using telephone directories as a source of materials (pl. 298). In form and content they resemble his mature paintings of the 1950s and consist of bold angular shapes and a palette largely restricted to black and white, although there is in his later collages an introduction of color much as it appears in his later paintings. The dynamism that infuses Kline's paintings with much of their power is present in these smaller but potent versions of his painting.

Collage played an important role in Ad Reinhardt's work of the late 1930s and early 1940s. His first collages date to 1939, the year he joined the American Abstract Artists, a group devoted to geometric abstraction as evidenced in the work of Piet Mondrian and other De Stijl artists. The collages are comprised of a number of sculptural shapes that interlock to form one integrated whole. His forms are quiet, lean, and angular in contrast to the full-bodied biomorphic forms of Motherwell and the dynamic overlapping shapes of de Kooning. Reinhardt initially used colored papers, to which he added fragments of photographs (as in *Collage*, 1940, pl. 299); subsequently, he fashioned collages that express the dynamic of the city without making overt reference to its forms. They are assembled in a kaleidoscopic manner that recalls the fantastic panoramas of Paul

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296 Willem de Kooning. *Study for Woman.* 1950. Oil, enamel, and pasted paper on paper, 14¾ × 11⅝". Collection of Thomas B. Hess, jointly owned by The Metropolitan Museum of Art and the heirs of Thomas B. Hess, 1984

297 Willem de Kooning. *July 4th.* 1958. Oil on torn papers on paper, 27 × 22". Australian National Gallery, Canberra

37
BROOKLYN
ANN—See also ANN'S
ANN MORRIS CHOCOLATES INC—
ANN'S—See also ANN
KLUNE

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Citröen (see pl. 154). During the early 1940s Reinhardt began to simplify his imagery and produced a number of collages that relate to the geometric abstraction of the period. These works, similar in style to the spare body of painting that he produced in the last phase of his career, mark the end of his work in collage.

Born in Mecklenburg County, North Carolina, in 1911, Romare Bearden was raised in Pittsburgh and New York and schooled in art in Paris. Growing up during the Depression, Bearden was initially influenced by the biting Social Realism of the American painter Ben Shahn, the devastating political commentary of the Mexican muralist Diego Rivera, for whom Shahn worked as an assistant on the Rockefeller Center murals from 1932 to 1933, and the scathing social satire of George Grosz, with whom Bearden studied at the Art Students League from 1936 to 1937 during Grosz's brief stay in New York. By 1945 Bearden had turned away from Social Realism and begun to use abstract shapes and flat geometric forms. In the fall of that same year he had his first solo exhibition at the Kootz Gallery, a gallery that showed William Baziotes, Robert Motherwell, and other leading Abstract Expressionists.

In the early 1960s Bearden returned to the figure, making photomontages enlarged to life-size photographs ranging in height from three to eight feet. The Projections, as they were called, were shown at the Cordier & Ekstrom Gallery in New York in the fall of 1964. Of photomontages like *Three Folk Musicians*, 1967 (pl. 300), he said they were meant "to redefine the image of a man in terms of the negro experience I know best. I felt that the negro was becoming too much of an abstraction, rather than the reality that art can give a subject."[12] Unlike the Abstract Expressionists, who were dedicated to the concept of abstraction, Bearden turned to a new form of representation, but like them, he remained true to the spirit of the subjective experience. He found the means of conveying his own vision by using collage and photomontage to fuse folk subject matter with the most advanced aspects of twentieth-century art.

Bearden's *Three Folk Musicians* and other collages of the 1960s can be compared to the work of American Stuart Davis from the 1920s through the 1950s, which combine representations of objects derived from the real world with fragments of bold lettering, heightened color, and energized shapes. Davis often drew on the theme of the city and its rhythms for his inspiration. He was a committed Cubist, and by the end of his life he had worked through the formal organization underlying the most common of objects to an exuberant series of images in which each formal element, whether color, line, or shape, was completely integrated with its subject. In his work, language took on a new formal dimension in art. Like Davis, Bearden chose his subjects—the jam sessions, the Conjur Woman, Harlem street scenes, burials, rural cotton fields—to express his profound attachment to the life he knew and experienced. He used collage to piece together past and present, old and new, and fused his knowledge of African tradition with Western culture to give his subjects new meaning. In 1975, Bearden explained his working method, noting, "In most instances in creating a picture, I use many disparate elements to form either a figure, or part of a background. I build my faces, for example, from parts of African masks, animal eyes, marbles, mossy vegetation [and corn]. . . . I have found when some detail, such as a hand or an eye, is taken out of its original context and is fractured and integrated into a different space and form configuration it acquires a plastic

298 Franz Kline. *Untitled II.* ca. 1952. Brush and ink, tempera, and cut and pasted paper on paper, 11 × 9¼". Collection, The Museum of Modern Art, New York. Purchase

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quality it did not have in the photograph."[13] Unlike Davis, who was a dedicated modernist, Bearden felt free to roam back and forth in time, basing themes on Homer's *Iliad* or the Madonna and Child. His collages are a fascinating amalgam of the most advanced developments in Western and African art, jazz, and literature and have brought to collage a new and expanded definition of the term.

Collage played an important role in the work of the Abstract Expressionists. The cutting, tearing, pasting, and layering of materials enhanced the sense of improvisation and freedom of execution that was crucial to the very concept of action painting. Collage reflected both process and product, the same way the Abstract Expressionist painting simultaneously represented the creative act and the final image. While collage encouraged a greater sense of experimentation among the Abstract Expressionists, it entered a new and exciting phase with the development of assemblage.

299 Ad Reinhardt. *Collage.* 1940. Cut and pasted magazines on cardboard, 15¾ × 13⅛". Collection, The Museum of Modern Art, New York. Gift of the artist

300 Romare Bearden. *Three Folk Musicians.* 1967. Collage on canvas on board, 50 × 60". Courtesy Sheldon Ross Gallery, Birmingham, Michigan

CHAPTER 8

After Abstract Expressionism

In contrast to the Abstract Expressionists, whose work centered around issues of color, gesture, and field, a younger group of artists began to experiment in different but related directions. Jasper Johns and Robert Rauschenberg fused painterly gesture with the altered readymade, while their colleague and friend Cy Twombly made paintings that were the embodiment of automatic writing and abstract style. Twombly attended the Art Students League in New York during the late 1940s and early 1950s. At the suggestion of Rauschenberg he entered Black Mountain College in 1951; there he met Robert Motherwell and Franz Kline. Motherwell's elegiac style undoubtedly impressed the younger artist, whose work of that period reflects an interest in Surrealism. From 1952 to 1955 Twombly created a series of unique constructions using found objects like wood, cloth, and string (pl. 301). In these constructions Twombly imbued his prosaic materials with totemic and anthropomorphic attributes by shaping them into elegant figures. Many of these works are flat and frontal and recall Cycladic figurines. Twombly's constructions evolved into an impressive body of sculpture, which he worked on over the course of more than three decades.

Less well known than either his paintings or his sculptures are the group of collages that Twombly produced in the 1960s and 1970s. Like his drawings, these collages (pl. 302) are small in size and intimate in feeling. As in his larger work, however, Twombly effectively contrasted his calligraphic imagery with expanses of empty space. Here, as in his paintings, Twombly's elegant writing ranges from linear arabesques to references to human anatomy or brief descriptions of nature. He often incorporated inscriptions into his work, which, like those of the Surrealists, add another dimension of meaning to his imagery. Twombly's collages are poetic evocations of mood, emotion, and intellect. His vocabulary ranges from the mundane observation of the commonplace event to the recapitulation of a line of discursive thought. In a number of Twombly's collages, the collage fragment serves as a formal device and as a reference to a memory of the past caught and held in time. The use of collage is kept to an absolute minimum, in keeping with the body of his imagery. Twombly layered paper on paper so that its edges are barely discernible and painted over the edge of a postcard where it is glued to another sheet of paper. His distinctive line and spare forms are reminiscent of Alberto Giacometti's echoing forms and Arshile Gorky's passionate exaltation of nature's mysteries. His depiction of place, whether real or imagined, is intensified by a delicately modulated palette or sun-drenched colors, by his use of subtle grays or his extraordinary use of white. Twombly's assemblages and collages are at once graffitilike in their reference to the real world and as elusive as the Eleusinian mysteries.

301 Cy Twombly. *Untitled.* 1955. Wood, cloth, string, and mat oil-base interior paint, 22¼ × 5⅝ × 5⅛". Collection the artist

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302 Cy Twombly. *Idilli*. 1976. Collage, tape, oil crayon, and graphite on paper, two parts, each 39⅛ × 27⅝". Collection Angela Westwater

From the very first, Ellsworth Kelly's collages were a fundamental means by which he could test ideas for both painting and sculpture. Although never intended as finished pieces, they are generally conclusive enough to stand on their own as a comprehensive group. In an interview with Henry Geldzahler published in 1964, Kelly stated:

> I work from drawings and sometimes collage; the drawing always comes first and then collage later because it's easier to think about color that way. I usually let them lie around for a long time. I have to get to really like it. And then when I do the painting I have to get to like that too. Sometimes I stay with the sketch, sometimes I follow the original idea exactly if the idea is solved. But most of the time there have to be adjustments during the painting. Through the painting of it I find the color and I work the form and play with it and it adjusts itself.[1]

In Paris in 1949 Kelly met the dancer Merce Cunningham and the composer John Cage. He became interested in Cage's use of chance in making art, an interest that was confirmed when he met Jean Arp later that year. Kelly produced his first collage in 1950. Living in Paris led to a natural assimilation of the collage tradition, which encompassed such major movements as Cubism,

Futurism, Constructivism, Dada, Surrealism, and the mainstream of school of Paris art. Kelly's collages of this period were important not only in and of themselves but because they suggested the later innovatory color panel paintings. Other features of this period include chance compositions, linear patterns, the use of black and white and the introduction of solid, unbroken areas of color, and the combination of fragmentation with an allover intensity to avoid a fixed center of interest. Kelly substituted the random order of collage for the unity he had originally sought in nature: "leaves, grass, cracks in the wall, all randomness of a million pieces and variations. This composing was endless and didn't need 'me'—they made themselves—as it seemed nature worked for me using the laws of chance." In reaction, Kelly "decided then to make my own accidents and tore up old drawings and arranged them without composing, gluing them just as they fell. . . ."[2] These works, such as *Torn Drawing Rearranged by Chance (Saint Francis Receiving the Stigmata)*, 1950 (pl. 303), arranged in a loose grid composed of squarish segments, constituted a rearrangement of predetermined parts occasioned entirely without the artist's intervention, other than his initial acts of tearing or cutting and dropping the pieces onto a tabletop or floor. The use of original drawings offered Kelly the opportunity to juxtapose diametrically opposed elements—the cut edge and the brushed mark, the mechanical and the individual—from which the different implications of the impulse and the activity offered a lively contrast, not unlike his earlier articulation of curve against rectangle. Using chance to determine arrangement in collage gave him the means by which he effected his first major shift away from what he had been taught at the School of the Museum of Fine Arts, Boston, in 1946–47. It was a transition, not from nature to abstraction but from the holistic image to the gradual disintegration of the image into minute units, which were then reassembled into another totality.

Several chance collages of 1951 have a common profile: they feature an allover pattern in which no one portion dominates—they are especially resistant to a focal point—and all of them use a square or a grid system as the organizing factor. In these collages, the grid system is prominent, and Kelly exploited its boundaries by moving at variance to it. By juxtaposing the squares in which the brushstrokes have been fragmented and arranged in random order, Kelly created a work in which each individual unit, and the overall composition itself, take on a new identity. In other words, he was working with two fundamentally different elements—the separation of parts, manifested by his continuing use of fragmentation, and the overall intensity of the pattern—which he successfully resolved in *Study for Cité: Brushstrokes Cut into Twenty Squares and Arranged by Chance* (pl. 304).

The way in which Kelly experimented with chance collage was similar to the practice employed by Arp, although Arp often used chance as a point of departure for images that were afterward deliberately rearranged (see pl. 181). Kelly has downplayed Jean Arp's influence, saying that it was Arp's wife, Sophie Taeuber-Arp, whose work he most strongly related to. Taeuber-Arp was a pioneer in exploring the abstract possibilities of the rectangle; she often worked rectangles together to suggest masonry or stonework. Arp credited her with introducing him to many ideas about geometric abstraction some years before he knew of Piet Mondrian's and Theo van Doesburg's paintings. The Arps' planar

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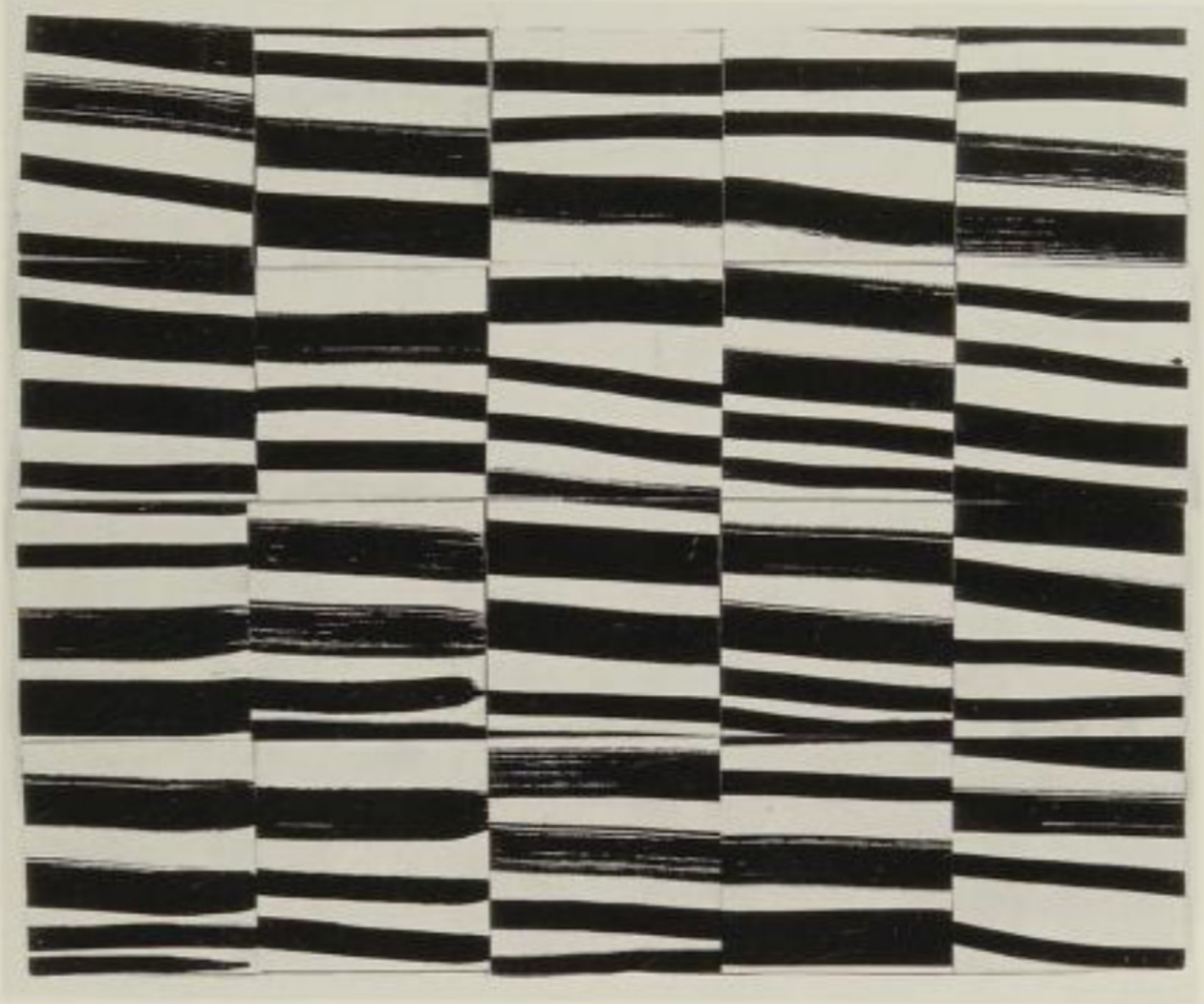
303 Ellsworth Kelly. *Torn Drawing Rearranged by Chance (Saint Francis Receiving the Stigmata).* 1950. Ink and collage, 25½ × 19⅝". Private collection

constructs, created by the interplay of colors and planes, implied an element of depth; this was of little interest to Kelly, who preferred to squeeze the space out of his pictures. When he insisted on using the same size square or rectangle, Kelly was able to eliminate any vestigial reference to a figure-ground relationship or a hierarchical order. Far from constricting his color, the repetition of identical modules allowed him to use color for its own sake rather than as a vehicle for form or a form in space.

Kelly worked with chance collage into 1952, first experimenting with hundreds of fragments, then reducing the units of collage to a few elements. As he refined the number of units in each collage, his emphasis on color became more pronounced. The use of color squares represented a major commitment on his



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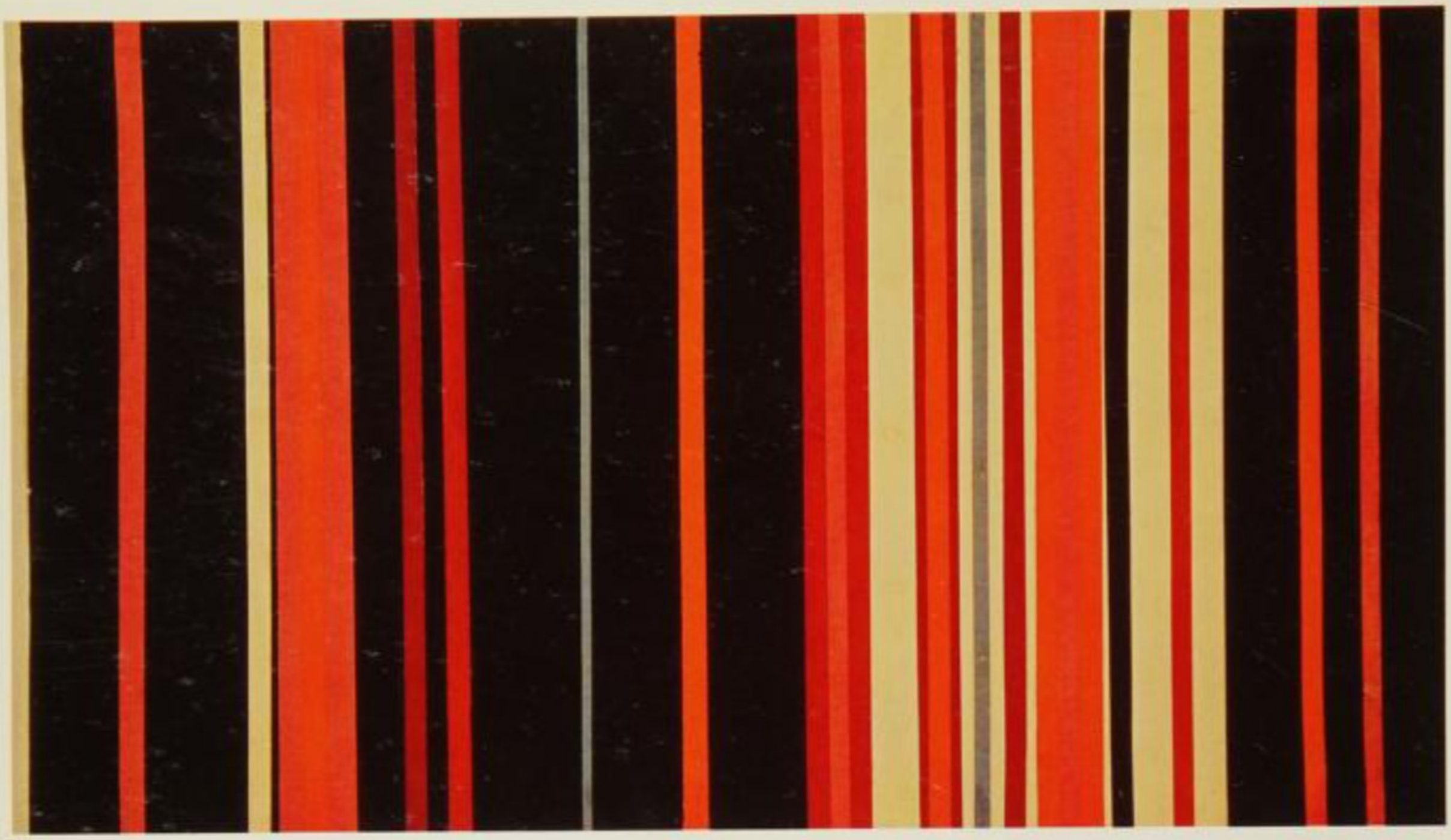
part to mass and color. Their drastic simplification to a few components enabled Kelly to recognize their significance: as separate units they could carry his color while retaining their integrity as shape. His extensive use of collage during 1951–52 enabled him to quickly test some of his theories. Whatever collage meant initially to Kelly, by way of association or allusion, it became simply a convenience, useful in mapping out new directions. His predilection for a rectilinear grid notwithstanding, he was able to wrest from it a surprising number of variations, many of them used as studies for paintings, others put away for future reference. Kelly tested color arrangement and variations in black and white and experimented with horizontal stripe compositions quite early on (pl. 305), but he never made them into paintings. (His decision not to execute them as paintings is interesting in light of the subsequent horizontal stripe paintings of Kenneth Noland during the 1960s.) Although Kelly could work out the general proportions and spatial arrangements of his forms with collage, the colors themselves were generally rather rudimentary. Since Kelly pasted up whatever colored papers he could find—the paper varies considerably from his Paris period to the later work done in the United States—it became necessary to determine the appropriateness of his color and to make the final adjustments on the canvas. He discovered that scale was a vital factor in determining the outcome of his color relationships and that the same colors situated next to one another in a small sketch or collage changed dramatically when enlarged. Since he worked with color intuitively, it was impossible for him to foresee the outcome of a painting solely in a collage.

The collages that Kelly produced after his return to New York in July 1954

304 Ellsworth Kelly. *Study for Cité: Brushstrokes Cut into Twenty Squares and Arranged by Chance.* 1951. Ink and collage, 12¼ × 15⅛". Private collection



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305 Ellsworth Kelly. *Colored Strips Arranged by Chance.* 1951. Collage, 19½ × 34¾". Private collection

306 Ellsworth Kelly. *Gauloise Blue with Red Curve.* 1954. Collage on postcard, 3¼ × 5½". Collection Ralph Coburn

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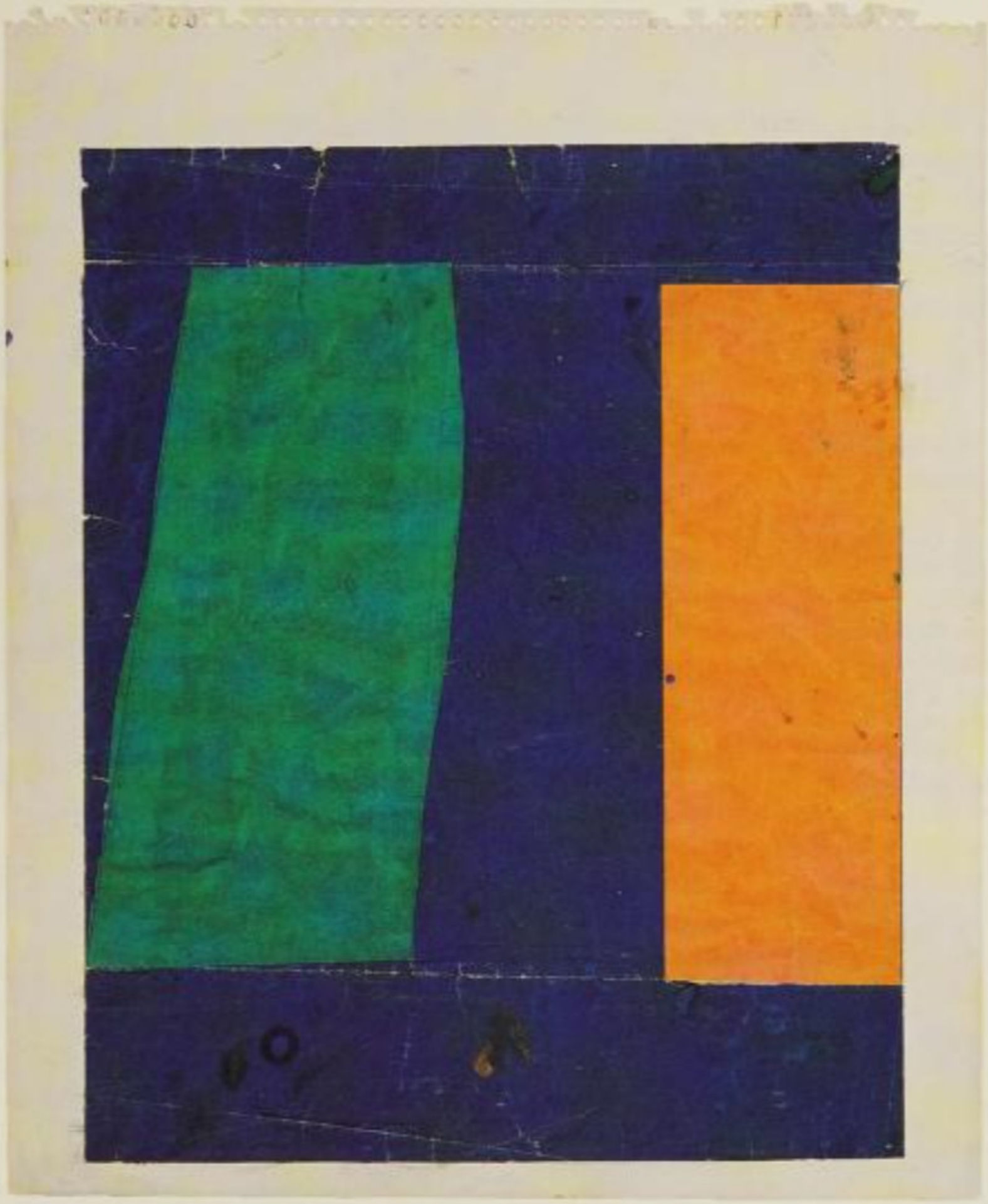
made use of the fragmented forms of this earlier work. The forms are drastically simplified, enlarged, and confined to either single, double, or triple forms, straight-edged or irregular in shape. Form takes precedence together with the reintroduction of the curve, replacing the exclusive concentration on color in the work that directly preceded his departure from Paris. Concurrently, he displayed a renewed interest in black and white. Kelly has stated that the black and white paintings were partly a reaction to his return to the United States; he had followed a similar pattern in October 1948 on his arrival in Paris, when he began with a group of white paintings followed by black and white work, followed in turn by the introduction of color.

Gauloise Blue with Red Curve, 1954 (pl. 306), was the first New York collage, a postcard that he sent to his friend Ralph Coburn as a memento of his stay in Paris. The Gauloise blue was removed from the cigarette pack, the red from a magazine; together with white they form the French tricolors. Kelly has noted that the Gauloise blue also stands for France, while the brash red shape represents America. The postcards of the 1950s prefigure his interest in large-scale sculpture, which he could not begin to realize until 1959, and then only on a much smaller scale than he originally envisioned.

No matter what material or color Kelly has chosen to use, he has always worked from nature, nature that he observes, objectifies, alters, and ultimately transforms (see, for example, study for *Palisades*, 1959, pl. 307). Although his is a reductive art, it is by no means an entirely geometric one. Chance effects, central to the earlier work, continue to play an important part in more recent painting and sculpture. As shapes become simplified and colors reduced, the potency of each element is heightened, until it reaches the fullest extent of its intensity as color and form.



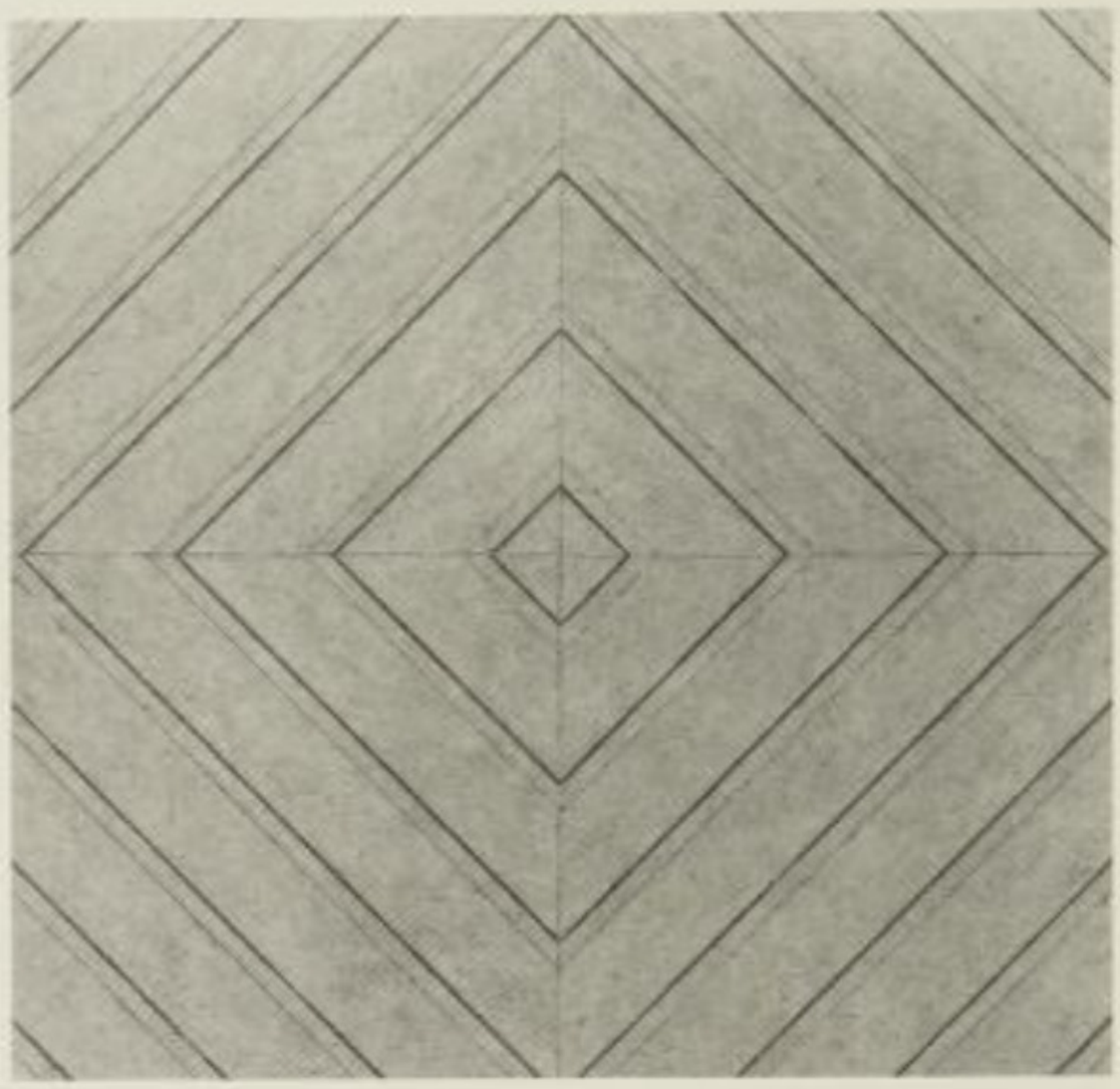
307

307 Ellsworth Kelly. Study for *Palisades*. 1959. Collage, 16¾ × 13⅞". Private collection

In 1959 Frank Stella created *The First Post Cubist Collage* (pl. 308). He had moved from Princeton to New York in 1958 and began the first of his Black Paintings. Using one color and a unified system of evenly spaced bands of color, Stella created one of the most provocative series of work of that period. *The First Post Cubist Collage* addressed many of the same issues as his paintings: flatness, frontality, and the picture plane. It is collage reduced to its most minimal. In subsequent paintings, Stella established a dialogue about the objectness of painting, creating a series of canvases that were notched at their edges or shaped into a number of geometric forms. Subsequently he produced a group of works based on the forms of a protractor, and in the early 1970s he began to work with more eccentric shapes. His work from that time to the present can be construed as a series of collages, although Stella prefers to think of them as paintings. The maquette for *Jungli Kowwa*, 1977 (pl. 309), graphically indicates Stella's sources of found materials, which are obscured in the larger finished work. In the maquette, the artist cut shapes from prefabricated cans of root beer, 7-Up, and Canada Dry ginger ale, among others, and created an assemblage that invokes the constructions of Schwitters and the assemblages of his

308 Frank Stella. *The First Post Cubist Collage*. 1959. Ink on asbestos tape on board, 20¼ × 20¼". Yale University Art Gallery, New Haven, Conn. Gift of Richard Brown Baker, B.A. 1935

309 Frank Stella. Maquette for *Jungli Kowwa*. 1977. Printed metal alloy sheets, wire mesh, and soldered and welded metal scraps with paint, 16⅜ × 19⅝ × 7⅞". Fractional gift of the artist to The Museum of Modern Art, New York



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309

near-contemporary John Chamberlain (see pls. 162, 336). His intention, however, is different from theirs, as he used these forms in the larger version as shapes that make no reference to the identity of the original object. In the large-scale version, the painted shapes exist as a tapestry of interlocking forms, similar in disposition to Pollock's labyrinthine imagery. The maquette, on the other hand, is a reminder of the work's origin in the real world of found objects. While Stella does not often take advantage of this option, it is clear that he is a master of collage and assemblage and that these mediums play a pivotal role in the formation of his recent body of work.

Among the most notable Europeans who came into prominence during the 1950s was the Catalonian painter Antoni Tàpies. In Barcelona in 1948 he and other young artists and poets, among them the painters Modesto Cuixart and Joan Josep Tharrats and the poet Juan Eduardo Cirlot, founded the movement Dau al Set, which published a periodical of the same name. Dau al Set, which can be translated as Seven on the Die, was based on a phrase of André Breton's, signaling the Surrealists' influence on the group. But while it acknowledged the importance of Surrealism, its mandate was more broadly based. It drew attention to the accomplishments of such Surrealist-inspired Catalonian artists as Miró, heralded the medieval masterpieces of Catalan art, and lauded such important modern masters as Paul Klee. Dau al Set remained the most significant avant-garde group in Spanish art until the founding, in Madrid in 1957, of the group El Paso by artists Antonio Saura, Manolo Millarès, Rafael Canogar, and Luis Feito.

Many of the paintings created by Tàpies in the period immediately following World War II indicate a fascination for materials, which endow the surface plane with a life of its own. In Paris and New York, painters like Jean Dubuffet and Willem de Kooning had been concerned with the nature and significance of paint, according it its own critical role in the creation of a painting. Tàpies, who went to Paris in 1950 on a scholarship from the French Institute of Barcelona, where he would have seen Dubuffet's work, quickly developed his own signature style, a form of painting in which he mixed plaster, sand, marble dust, and other materials to create the effect of relief painting. In his work, vast expanses of pigment and an earthen palette make reference to the barren Spanish landscape. His elegant, often quiescent forms stand in stark contrast to the more active, gestural drip paintings of the French Tachistes, a group of postwar artists who practiced a variation of Art Informel, and the American action painters of the 1950s and suggest a time and a dimension that is uniquely Catalonian in origin, however international his art may ultimately be.

In striking contrast to his paintings of the period is *Newspaper Cross*, 1946–47 (pl. 310), one of several collages made by the artist in the late 1940s and early 1950s. Whereas in his paintings, the wall-like masses and dense surfaces reflect Tàpies's interest in paint, the artist here explored the fragile and ephemeral nature of paper and newsprint. In concert with this exploration is the subject itself, a cross torn from a piece of newsprint, which contains references to an unknown group of deceased. The fragility and ephemerality of life and its inevitable ending are perfectly captured in a powerful manner using simple but direct means. In its very nature, newsprint evokes the timely and the topical, an aspect exploited by the Cubists and Futurists. With *Newspaper Cross*, Tàpies

310 Antoni Tàpies. *Newspaper Cross.* 1946–47. Pasted paper and ink, 15¾ × 12⅛". Fundació Tàpies, Barcelona

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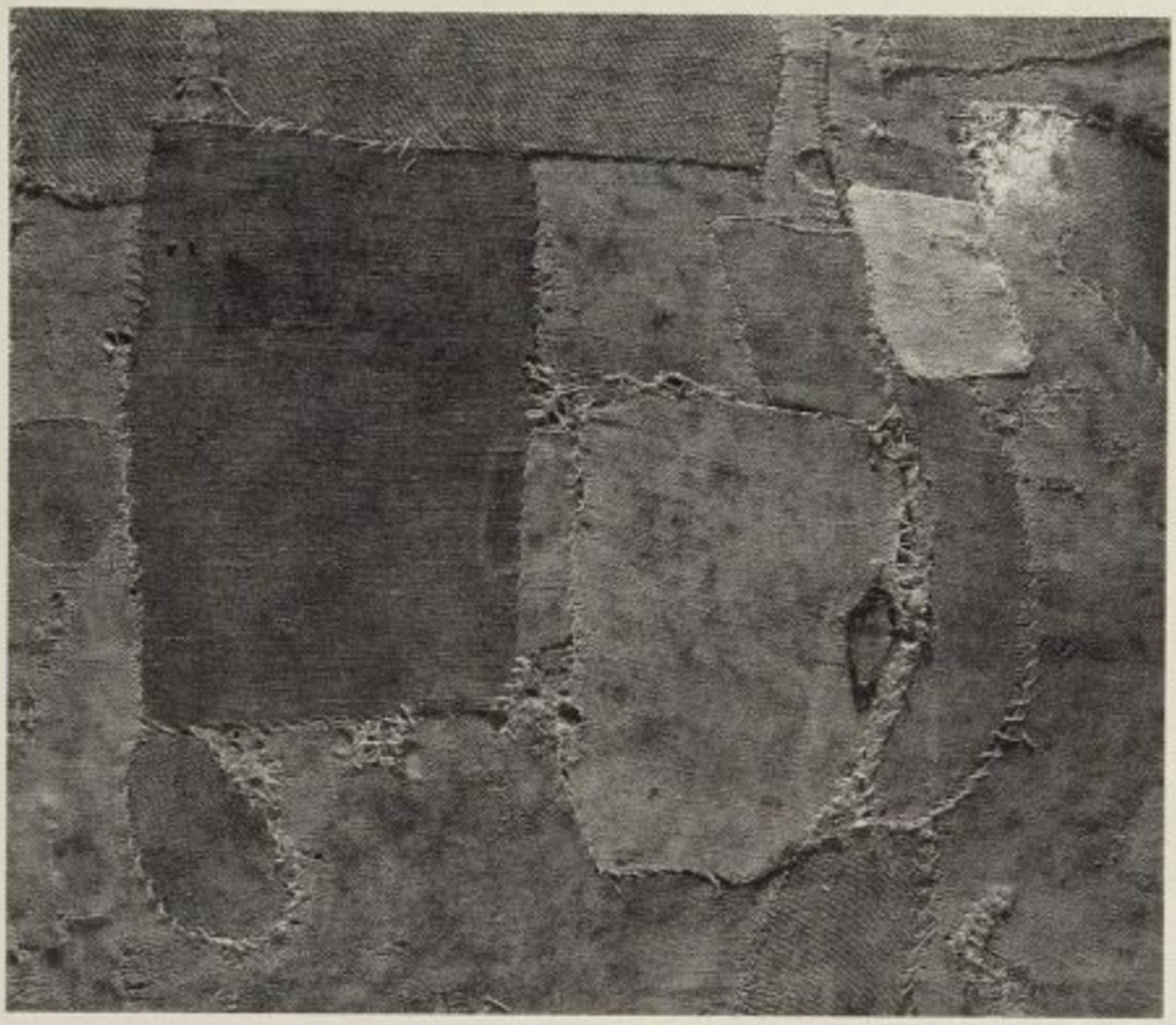
managed both to convey that aspect of newsprint and to transcend it, by layering onto it a new metaphorical significance. Influenced by the Surrealists at this stage in his development, Tàpies wrested from his ordinary material a poignant statement about the nature of existence. Such collages, though rare in the oeuvre of the artist, are all the more noteworthy in that they provide an unusual connection between his work and that of a German contemporary, Joseph Beuys. And in its masterful economy of means and exquisite manipulation of line, color, and surface, the work also calls to mind that of Twombly. Above all, the work is consequential to Tàpies's own development, standing as a forerunner of the many magnificent assemblages using found and altered objects that he has made throughout his career.

Like Tàpies, Alberto Burri began to work in collage at the end of the 1940s. Born in northern Umbria, Burri served as a physician with the Italian army during World War II. Captured by the British in 1943, he was sent to a



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311 Alberto Burri. *Composition.* 1953. Oil, gold, and glue on canvas and burlap, 34 × 39⅛". Solomon R. Guggenheim Museum, New York

POW camp in Texas, and it was there that he first began to paint. At the end of the war Burri moved to Rome, where he started to paint abstract canvases. In 1949 he visited Paris for the first time but returned to Rome the following year. During this period he decided to work with burlap and produced a series of burlap and canvas collages, which preoccupied him until 1960.

In 1955 Burri began to use wood and iron in his work and developed a process of burning his materials. Burri's emphasis on commonplace materials and surface texture is characteristic of the movement called Art Informel, which dominated avant-garde European circles during the 1950s. In *Composition*, 1953 (pl. 311), an outstanding work from this period, Burri fashioned together a number of burlap segments and enhanced their plainness by embellishing the material with discrete strokes of gold paint. In contrast to this delicate touch is his use of vibrant red, revealed in the process of ripping a portion of the burlap away from its support. In this, a characteristic work, Burri demonstrates his commitment to working with humble materials and fashions from them a statement about art that is very much in keeping with the twentieth-century belief in truth to materials. In his choice of materials and in the procedures to which he subjects them, stitching and tearing fabrics and burning wood and iron, Burri is a precursor of Greek-born, Rome-based artist Jannis Kounellis, for whom coupling common materials, for instance, pieces of wood, fabric, and even metal bed frames, and elemental processes, symbolized, for example, by the flame of a gas torch, plays a critical role in his own very distinctive work. In his own way, each artist establishes a dialogue about the nature of materials, the meaning of process, and the duration of time involved in the creation of art.

CHAPTER 9

Assemblage & Pop Art

Abstract Expressionism reached its height as a movement in the 1950s. Among its most notable features was an emphasis on the act or process of making a work of art. This emphasis was of major consequence to a number of artists who, in the mid- to late 1950s, began to produce assemblage art. While assemblage differs from painting in that it is basically a three-dimensional rather than a two-dimensional medium, it is also distinct from conventional sculpture as it is formed in an additive process rather than shaped or carved from a monolith. It also diverges from collage, to which it is otherwise directly related, since it moves away from the plane and actively intrudes on the space of the spectator. Further, as initially conceived, collage—and, more specifically, *papier collé*—was intended to play on issues of illusion and reality. While assemblage can also incorporate painting and drawing, thereby negating what belonged to the plane of painting—the plane of illusion—and equating it with the space of sculpture, its primary characteristic is its tangibility. As with collage, assemblage introduced a wide new range of materials and forms, and, perhaps most important, it brought into play a whole new body of work that could not be strictly codified as belonging to the domain of either painting or sculpture. Assemblage traded on both, expanding on the three-dimensional possibilities of a two-dimensional medium and on the concept of the found or constructed object as it was first recognized by such pioneers of collage, the readymade object, and relief sculpture as Braque and Picasso, Tatlin and Archipenko, Duchamp and Ernst. It became the basis for the innovatory work of a postwar generation of Americans and Europeans.

In the now-historic exhibition "The Art of Assemblage" held at the Museum of Modern Art in 1961, curator William C. Seitz celebrated assemblage as a new medium, unorthodox in its use of materials. For the catalogue that accompanied the show, he wrote that "the current wave of assemblage owes as least as much to abstract expressionism (with its dada and surrealist components) as it does to dada directly, but it is nevertheless quite differently oriented: it marks a change from a subjective, fluidly abstract art towards a revised association with environment."[1] As Seitz used the term, it was "a generic concept that would include all forms of composite art and modes of juxtaposition."[2]

Seitz pointed out that it was Jean Dubuffet who first identified assemblage to distinguish it from collage, a term he reserved for works done by Picasso and Braque and the Dadaists in the period from 1910 to 1920. Beginning in August of 1953 Dubuffet made a small group of collages from butterfly wings (pl. 314); these were followed in November by a series of lithographs made from cut and pasted paper, which were transferred to the stone for printing; in December Dubuffet used the same techniques directly to produce the works he called *assemblages d'empreintes*. The series of Petites statues de la vie précaire (Little stat-

312 Jasper Johns. *Flag above White Clouds*. 1955. Encaustic and collage on canvas, 22½ × 19¼". Private collection, Kunstmuseum Basel

312

313

313 Jean Dubuffet. *The Duke (Le Duc).* 1954. Sponge, height 24". Collection Mr. and Mrs. Morton L. Janklow, New York

314 Jean Dubuffet. *Seated Cat (Chat assis).* 1955. Butterfly wings, gouache, and paper, 12½ × 7½". Collection Arnold and Mildred Glimcher

ues of precarious life) of 1954 followed directly from this process.

The works of the Petites statues de la vie précaire (pl. 313) possess a feeling of mass and power and an ephemerality that is enhanced, on the one hand, by the statues' brutal imagery, scatological references, and earthy humor and, on the other, by their fragile materials, diminutive scale, and fugitive colors. Inherent in many of these works, and characteristic of Dubuffet's work in general, is a sense of the magic and mystery of totemic form and an unearthly life force that has a palpable reality. Dubuffet spoke of these figures in a revealing passage:

> The first of these statues was . . . made of pieces of newspaper smeared with glue and bunched around an armature. . . .
>
> The second was . . . made of steel wool such as housewives use to clean their pots and pans.
>
> The third . . . made use of fragments of burned automobiles that I found in the garage where I kept my car.
>
> Those that followed were made of broken clinkers put together with cement. . . .
>
> After using clinkers for two months, I went to sponges. . . . To these . . . I would sometimes add oakum dipped in glue. . . .
>
> I should like to call particular attention to two or three . . . fragments of shredded sponge, for they, even more than any of the others, are characterized by extreme precariousness and immateriality.[3]

Dubuffet's sculpture flourished during an era in which innovation rather than appropriation per se was considered a primary motivating force of the avant-garde. His adventurous use of sponges, slag, clinkers, burnt cork, metal foil, vinyl, and polyurethane, from which he fashioned sometimes tragic, sometimes humorous, always compelling forms, served as a model of inspiration for younger artists such as the French artist Yves Klein and the American Claes Oldenburg. Klein's use of raw, unsaturated pigment, gold leaf, and sponges, although regarded as highly unorthodox when introduced in the 1950s and early 1960s, is clearly indebted to Dubuffet's own experiments with unusual materials (pl. 317). In addition, Klein's *Anthropometries*—paintings composed by the impressions made by nude models whose bodies were covered in blue paint and were directed by the artist to roll around on a large canvas laid on the floor—bear a striking resemblance to the primitivistic figures of Dubuffet's work. Like Dubuffet, Klein espoused the Dada belief in the exploitation of accident and chance; again, like the older artist, his exquisite sensibility and finesse often belied his radical artistic approach. Piero Manzoni, an Italian artist who like Klein worked with the Nouveaux Réalistes, also had his exquisite side and produced a provocative body of early minimalist work using cotton batting or fur in place of paint. As an artist provocateur, however, he elaborated on Duchamp's idea of canned chance by packaging objects that contained such useless or offensive things as a measure of air or shit (pl. 315).

The European artistic group called les Nouveaux Réalistes, a name coined at the time by the critic Pierre Restany, also presented accumulations of found objects in their sculptures of the late 1950s and early 1960s. Perhaps best known among these works is Jean Tinguely's *Homage to New York*, 1960 (pl. 316), a huge kinetic sculpture painted white and constructed in part of bicycle and baby-

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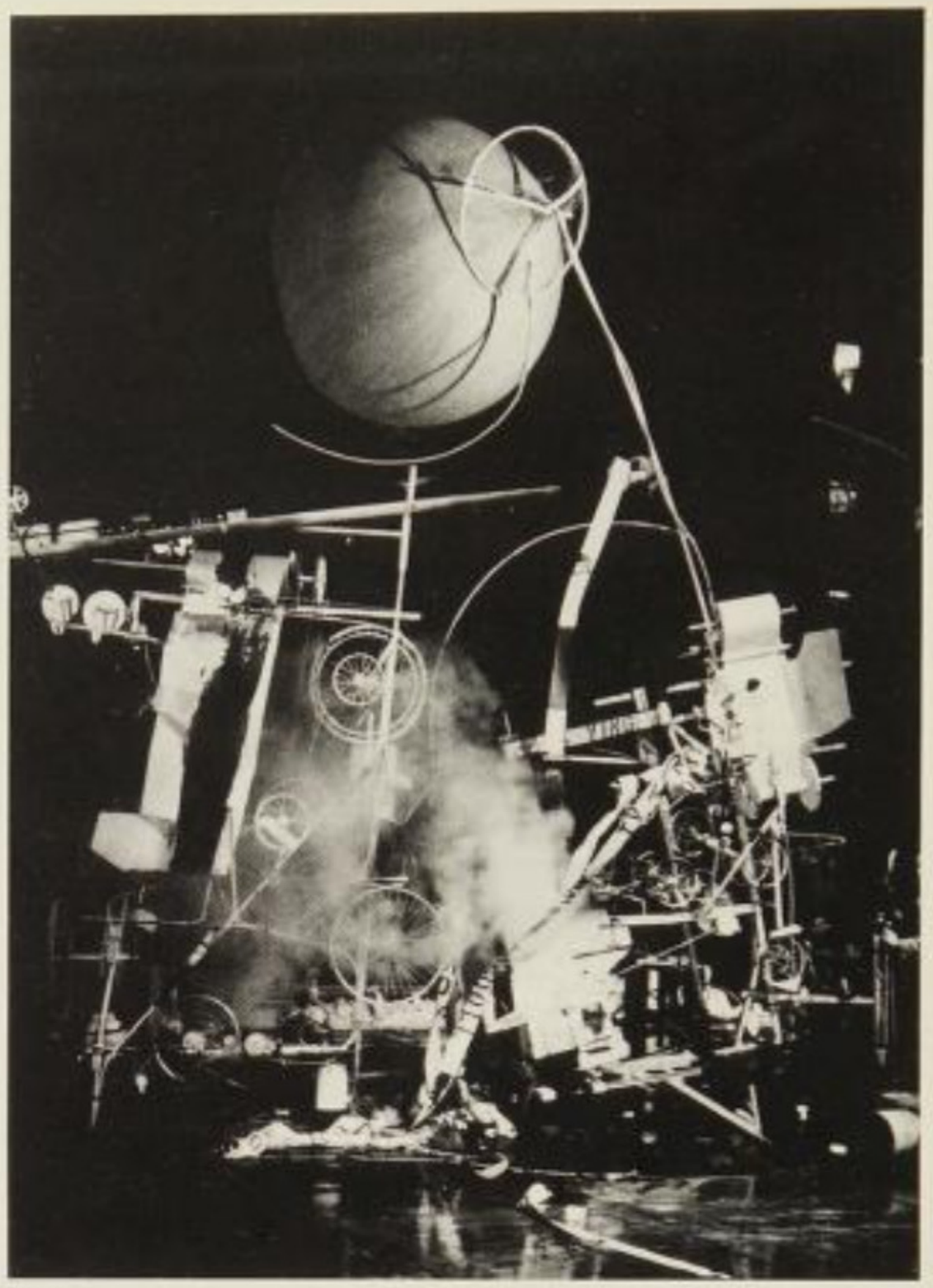

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carriage wheels, piano parts, and balloons that was meant to self-destruct after its assembly in the sculpture garden of the Museum of Modern Art; when it did not completely break down, it was set on fire after its performance. As the name of the group with which Tinguely was associated indicates, however, the "new realists" were quite distinct in their stated objectives from assemblage artists like Stankiewicz or di Suvero. Indeed, one can more properly relate Tinguely to the American John Chamberlain, a contemporary who worked in a similar idiom, in that they shared a common need to identify with popular culture while retaining an interest in abstract form as the vehicle through which this idiom could best be conveyed.

In his second manifesto of Nouveaux Réalisme, Restany acknowledged Duchamp as the group's precursor. "A 40° au-dessus de Dada," published in 1961, recognized the role of the readymade but asserted that in the work of the Nouveaux Réalistes the readymade took on a larger, more universal meaning. The readymades "indicate a right to expression of a whole organic sector of modern activity, that of the city, the street, the factory, of mass production."[4] The Nouveaux Réalistes capitalized on the urbanization of Western society and saw in its mass culture the material for their art. The city, the street, the store, the home surrendered their found objects to these artists; they, in turn, gave these commonplace objects a new and enhanced significance. The Nouveaux Réalistes also produced a body of work based on random occurrences, activities, and events that were captured by the artist at the moment they took place. Daniel Spoerri, for example, created a series of assemblages like *Kichka's Breakfast I (Le petit déjeuner de Kichka I)*, 1960 (pl. 318), based on the remains of a meal that he left unaltered and placed on a chair and hung on a wall, as one would a painting. Spoerri invited his friends to dinner, after which he would use the remains of the meal in his work. He mocks the traditional still life by immortalizing the actual leftovers of a meal and, at the same time, creates a new and contemporary idiom for the still life. Arman (Armand Fernandez) produced a series of equally disquieting accumulations, with objects carefully chosen and placed in Plexiglas containers. *La couleur de mon amour*, 1966 (pl. 319), is a typical example of Arman's accumulations. While it makes reference to Marcel Jean's *Horoscope*, 1937 (see pl. 255), in its use of the female torso, it also serves as a container for Arman's objects. Over the course of more than thirty years, Arman has continued to use a variety of containers into which he places an assortment of found objects. Some of his early objects were leftovers from his father's antique shop, but Arman gradually developed his own vocabulary of found objects—violins, paint tubes, paintbrushes, and the like. His accumulations comment on the mindlessness that lies beneath the endless production of goods while at the same time recognizing their seductiveness as objects. Tinguely created a series of mechanized painting machines that introduced the element of chance in motion and made explicit reference to Duchamp's mechanomorphic imagery. While Tinguely acknowledges his Dada predecessor, he makes his own statement about the machine: it is part absurd, part beautiful, ultimately useless—but always fun.

Other members of the group, Mimmo Rotella and Raymond Hains among them, embraced the technique of *décollage*, the method of removing, tearing, or destroying posters to create new and unexpected imagery (pls. 320, 321). In all

315 Piero Manzoni. *Package*. 1961. Mixed mediums on canvas, 16 × 16". Courtesy Marisa del Re Gallery, New York

316 Jean Tinguely. *Homage to New York*. 1960. Sculpture, self-destroyed, in the garden of the Museum of Modern Art, New York

317 Yves Klein. *Here Lies Space*. 1960. Mixed mediums, 49¼ × 39⅜". Musée National d'Art Moderne, Centre Georges Pompidou, Paris

318

319

318 Daniel Spoerri. *Kichka's Breakfast I (Le petit déjeuner de Kichka I).* 1960. Assemblage, wooden chair hung on wall with board across seat, coffeepot, tumbler, china, egg cups, eggshells, cigarette butts, spoons, tin cans, etc., 14⅜ × 27⅜ × 25¾". Collection, The Museum of Modern Art, New York. Philip Johnson Fund

319 Arman. *La couleur de mon amour.* 1966. Polyester with embedded objects, 35 × 12". Private collection

320 Mimmo Rotella. *Il mostro immortale.* 1961. Collage, 77½ × 55⅛". Collection the artist

probability, the idea stems from the tattered remnants of posters found all over Paris. Yet the idea refers back in time to the Surrealists and their fascination with Leonardo, who found inspiration in gazing at a wall. In contrast to the sleek imagery of British and American Pop art, which lauded the mass media, Rotella and Hains appeared to be more critical than laudatory of the pristine ads and billboards that formed the basis of their work. They lavish on their work all the painterliness at their command. The objects and accumulations of the Nouveaux Réalistes are a commentary on the nature of the object in art and society—an object that is neither precious nor banal but the strange admixture of both.

In New York, Robert Rauschenberg and Jasper Johns were strongly affected by the elevation of the common object to the level of the work of art as pioneered by Duchamp, a longtime resident of New York. Duchamp's antiart position and his rejection of the unique art object were championed by Rauschenberg, then Johns, from the late 1940s, during the height of Abstract Expressionism. The influential composer John Cage, an admirer of Duchamp,

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urged young painters and sculptors to tap the source of daily life, to allow the real world to enter their work. In the early 1950s Rauschenberg incorporated newsprint, fabric, feathers, gold and silver leaf into his collages. By 1953 he attaching three-dimensional objects to his paintings. In these combines, a te he coined to differentiate his paintings from more traditional collage and asse blage, Rauschenberg added to his expressionist surfaces a series of objects—among them a stuffed rooster, a parachute, a pair of shoes, a necktie, a baseball.

Bed, 1955 (pl. 322), is one of Rauschenberg's first works to capitalize on the projection of real objects from the wall. Although Rauschenberg had used newsprint in his Black Paintings of 1951–52, his emphasis there was on the painted surface and on a contrast between paint and newsprint. With *Bed*, however, Rauschenberg departed from the flat plane: the object, made of a pillow, sheet, and patchwork quilt, taken from the artist's own bed, to which was added

321

321 Raymond Hains. *The Gypsy Woman*. 1960–68. Torn posters on canvas, four panels, overall 6'6¾" × 12'4½". Musée d'Art Moderne de la Ville de Paris

painterly drips, became the focus of the composition. Here, the artist played off the notion of dimensionality by reversing the normal progression from the flat plane of the canvas support (in this instance a sheet, which the artist used when he discovered he was short of canvas) to the three-dimensional relief of the objects—the quilt and the pillow. Additionally, the work functions in several capacities—as a painting, as a painted object, and as a surrogate for an actual bed. The complex nature of the image—image as object, illusion as reality, and reality as illusion—is predicated on a revelation and reconciliation of opposites on the picture plane. In this, the prototypical role assigned by Surrealism to paradoxical imagery, all contradictions are simultaneously recorded and resolved within one work. At the same time, Rauschenberg, like Joseph Cornell, enjoyed playing with the multiple associations made possible by combining the familiar

322

322 Robert Rauschenberg. *Bed.* 1955. Combine painting, oil and pencil on pillow, quilt, and sheet on wood supports, 6'3¼" × 2'7½" × 8". Collection, The Museum of Modern Art, New York. Gift of Leo Castelli in honor of Alfred H. Barr, Jr.

323

323 Robert Rauschenberg. *Levee.* 1955. Combine painting, oil, fabric, and paper on Masonite with necktie, 56 × 43". Private collection

324 Robert Rauschenberg. *Canyon.* 1959. Combine painting, oil, pencil, paper, metal, photograph, fabric, and wood on canvas with buttons, mirrors, stuffed eagle, cardboard box, pillow, and paint tube, 81¾ × 70 × 24". Collection Illeana Sonnabend, New York, on indefinite loan to The Baltimore Museum of Art, BMA R.10519

325 Robert Rauschenberg. *Monogram.* 1955–59. Oil, stuffed goat, tire, wood, canvas, and paper, 48 1/16 × 72 1/16". Moderna Museet, Stockholm

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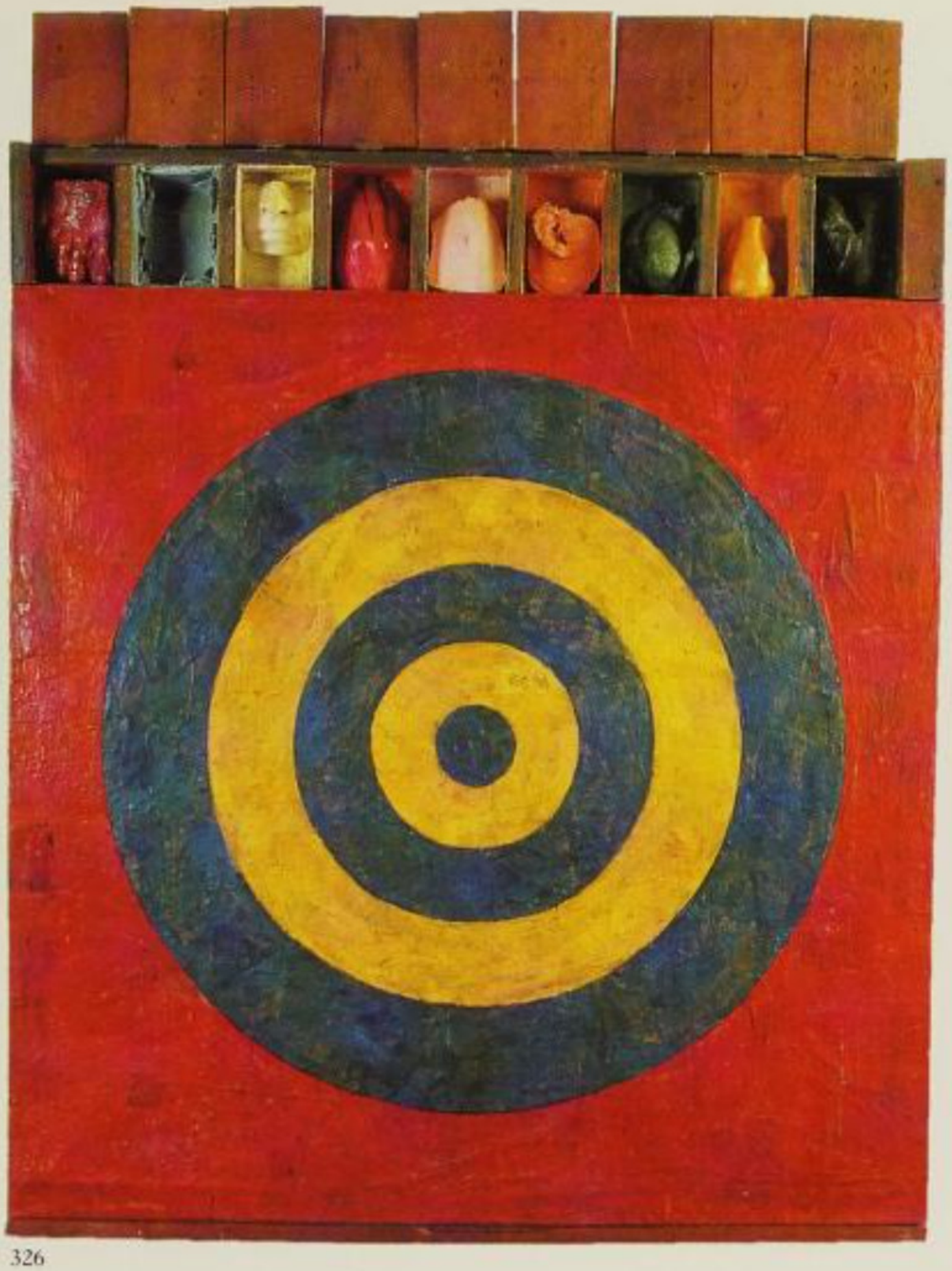

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326 Jasper Johns. *Target with Plaster Casts.* 1955. Encaustic on canvas with plaster-cast objects, 51 × 44 × 3½". Collection Leo Castelli

with the unknown, the esoteric with the commonplace. A number of works of this period, like *Leve*, also of 1955 (pl. 323), are reminiscent in their evocative poetry of the box constructions of Cornell. Like Cornell, Rauschenberg combined autobiographical references with references to everyday life and to life in art; from these accretions, he structured combines redolent with the history of each object. Major combines by Rauschenberg, such as *Monogram*, 1955–59, and *Canyon*, 1959 (pls. 325, 324), are also indebted to the *Merz* constructions of Schwitters. Rauschenberg's art is similar to Schwitters's in his use of objects taken from contemporary life, his painterliness, and his compilation of images from past and present. Where Rauschenberg differs from Schwitters is in the scale of the work, in the juxtaposition of fully three-dimensional objects with two-dimensional paintings, and in the contrast of vastly different eras to create fictive time within the real time of the object's own existence.

Like Rauschenberg, Johns placed maximum emphasis on the actual physical attributes of objects. One of Johns's greatest contributions as an artist is his ability to present an object as both a literal as well as a constructed form. In

327 Jasper Johns. *Painted Bronze.* 1960. Painted bronze, 5½ × 8 × 4¾". Museum Ludwig, Cologne

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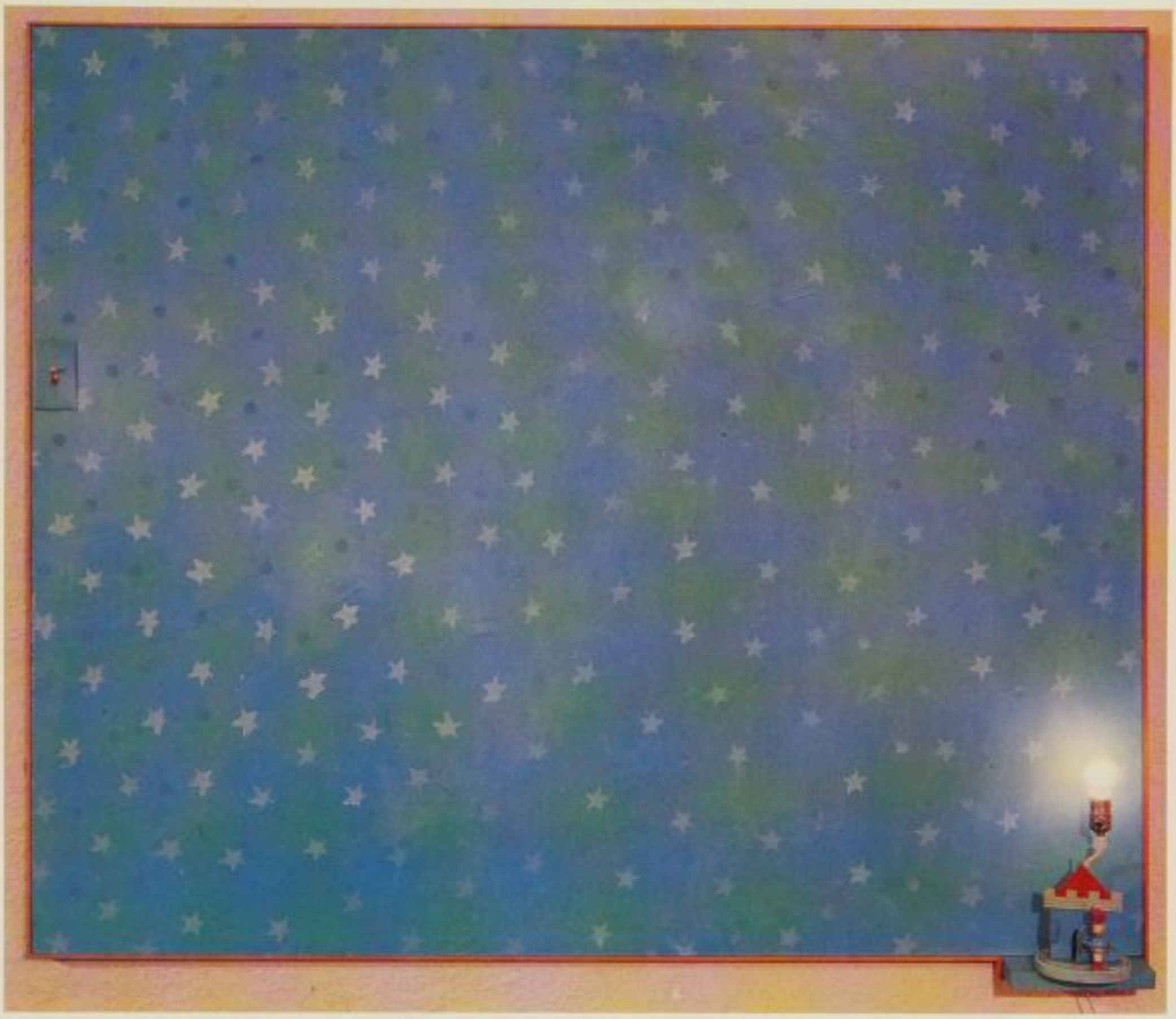
works such as *Target with Plaster Casts*, 1955, and *Painted Bronze*, 1960 (pls. 326, 327), Johns created facsimiles of a bull's-eye target and Ballantine Ale cans. In both works, Johns rejected Duchamp's procedure of presenting real objects as art works; instead, he chose to recreate their forms in order to establish a dialogue between the original and its replica. He thus took the Duchampian concept of the found object one step further, beyond acknowledging the found object as a valid subject in art to creating the appearance of the found object, often using the traditional means of painting and sculpture. In doing so, Johns comments on how objects are formed and makes a powerful statement on how we perceive them in the world. His singular focus on an emblem, the American flag (pl. 312), which he viewed as a common object, was critical to the development of many artists working in the early 1960s. Several of them, most notably Oldenburg and Jim Dine, experimented with Happenings and used everyday objects as important props for their performances, eventually isolating them, as Oldenburg did in his soft vinyl sculptures, or, in Dine's case, creating paintings such as *Child's Blue Wall* and *Black Bathroom #2*, both of 1962 (pls. 328, 329), in order to extend their life to the medium of art.

Rauschenberg and Johns are profoundly important for contemporary art not only because they isolated and altered commonplace objects or familiar emblems from everyday life and used them as potent images but because they addressed the issue of the traditional categories of painting and sculpture and proposed to break down these barriers. Just as Duchamp enlarged the concept of art by questioning it, Rauschenberg in combines such as *Canyon* and Johns in painted reliefs and works such as *Field Painting*, 1963–64 (pl. 330), extended the boundaries of what we commonly assume to be painting and sculpture. As a result, they added a significant body of work to the already formidable body of collage, assemblage, and the found object.

Johns's targets and flags are executed in oil paint and encaustic (a paint mixed with beeswax and resin and affixed by heat); his flashlights and light bulbs, which often incorporate the actual object, are fashioned from sculpmetal; his ale cans are made in bronze. The contrast between the common object as we know it and Johns's alteration of it affects its interpretation just as Duchamp's use of the readymade had earlier called into question the nature of the object as an original work of art, the nature of its replication, and the role of the commonplace object in the arena of high art. Both Johns's paintings and sculptures render objects as icons, yet their commonplace origins would appear to refute their newly found status. Isolated from their original contexts, they are not merely reproductions of objects but extend the life of the originals into a new realm, where they take on enhanced identities as things apart. Because both Johns and Rauschenberg fuse painterly style and ironic commentary on the nature of the found object, their work prefigures but stands apart from the cool and detached painting and sculpture that emerged in New York in the early 1960s and which we now identify as Pop art.

The work of Larry Rivers, like that of his contemporaries Johns or Rauschenberg, relates as much to the Abstract Expressionists as it does to the Pop artists for whom painterliness was often anathema. Rivers mixes images and time frames and embellishes his subjects with a painterliness that sets him apart from many of the Pop artists. However, he is best known for the proto-Pop



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328 Jim Dine. *Child's Blue Wall.* 1962. Oil on canvas with child's toy, socket, and light bulb, 60 × 72". Albright-Knox Art Gallery, Buffalo, N.Y. Gift of Seymour H. Knox, 1963

329 Jim Dine. *Black Bathroom #2.* 1962. Oil and drawing on canvas, china washbasin, 72 × 72". Art Gallery of Ontario, Toronto. Gift of Mr. and Mrs. M. H. Rapp, 1966

imagery exemplified by *Dutch Masters and Cigars II*, 1964 (pl. 332). Since the mid-1950s Larry Rivers has used such subject matter as Old Master paintings and scenes from American history. Although Rivers generally works in two dimensions, he has made the occasional collage or added on to the surface of his canvas, using the built-up surface to emphasize his potent imagery.

In the mid-1950s a number of artists took a different approach to assemblage, using found objects that evidenced signs of brutality or decay. In 1954 John Latham began to produce a series of assemblages comprised of burnt or blackened books. Objects such as *Shem*, 1958 (pl. 331), which was included in Seitz's exhibition, deal with the complex meaning of books in our culture and question the use of language as we know it as a modern means of communication. Unlike the Belgian conceptualist Marcel Broodthaers, whose book/object *Pense-Bête*, 1963–64 (see pl. 374), is largely self-referential, self-deprecating, and whimsical, Latham's book/objects serve as the starting point for an elaborate discourse on some of the issues most fundamental to human knowledge.

At the same time Richard Stankiewicz began creating sculpture from pieces of rusted machine parts that he had unearthed from his New York garden and welded together. While Stankiewicz did not disguise the identity of his found objects, they are subsumed into the totality of his sculpture. Moreover, sculptures like *Kabuki Dancer*, 1956 (pl. 334), are primarily concerned with the nature of abstract form, a factor that related his work directly to the fundamental concepts of the New York school. The sculpture of Mark di Suvero, on the other hand, exemplifies the neo-Dada attitudes of a younger generation of artists who came to prominence in the late 1950s and early 1960s. These artists continued to exploit Dada chance and accident, as had their predecessors, the painters of the first generation of Abstract Expressionism, incorporating the throwaways they salvaged from the streets of New York into their sculpture. The impressive *Stuyvesant's Eye*, 1965 (pl. 333), which features a beat-up chair and a used barrel, is the sculptural equivalent of Rauschenberg's combine paintings. Di Suvero seized on the found object and exploited its potential both as a vernacular object and as pure form and volume. He does not deny the preexistent nature of his found objects, nor does he embellish them. He preserves the character of the commonplace objects he uses, but of equal concern to him is their distinction as shape and texture and their relationship to the other parts of his structure. Thus, the formidable presence of his sculptures derives in part from his choice of objects, in part from his accommodation of the physical properties of his materials, and, finally, from the impact of the whole ensemble. The cohesiveness of di Suvero's work ultimately depends not on the separate identity of his found objects but on his successful integration of disparate elements into an overriding totality.

330 Jasper Johns. *Field Painting*. 1963–64. Oil on canvas with objects, 72 × 36¾". Collection the artist

Of the sculptors who came to prominence in New York in the late 1950s and early 1960s, it was John Chamberlain who most clearly synthesized aspects of Abstract Expressionism, pop culture, and assemblage. Chamberlain used the automobile as found object to exploit it for both its potential as form and as a metaphor for American culture. The irony in utilizing a mass-produced commodity that stands as a symbol of the American dream and as a more particularized metaphor of American masculinity is a significant feature of his work, and it is a further irony that the parts come from the junkyard and look it, but it was

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331 John Latham. *Shem.* 1958. Assemblage, hessian-covered door with books, scrap metals, various paints, plasters, and cements, 8'4½" × 3'10" × 1'½". Collection, The Museum of Modern Art, New York. Philip Johnson Fund

332 Larry Rivers. *Dutch Masters and Cigars II.* 1964. Oil and collage on canvas, 96 × 67⅜". Courtesy Robert E. Abrams

nonetheless the reconfiguration of the known commodity and its alteration into another form of reality that most intrigued the artist. Like Robert Rauschenberg and Jasper Johns, he predicted certain developments in Pop art without relinquishing a fidelity to 1950s painting and sculpture. Although Chamberlain started with parts of a known quantity, the body or fenders of a car, he never knew how the final form would take shape. Like the Abstract Expressionists, he realized work in the process of its making, a process of cultivated intuition, accident, and chance. Where Chamberlain's work differs from the Abstract Expressionists is in his initial destruction of a recognizable form, obliterating many of the features of the original object without, however, sacrificing its identity altogether.

Chamberlain's work, then as now, begins with the found object—parts of one or more cars—which he cuts apart and reassembles. The realization of a sculpture depended on the successful interlocking of scrap-metal parts culled at random from junkyards. Chamberlain preferred to work with materials that were readily available and commonplace. The ordinariness of scrap metals and car parts pleased him since they embodied a reality—a connection with the real world—that he wished to express in his work. In this regard, the work of

Schwitters, while not as direct an influence on Chamberlain as were the paintings of de Kooning, comes to mind as an important precursor. Indeed, Schwitters's entire activity as an artist, foraging in the streets of Hannover and combining its detritus into evocative visual metaphors, was a source of inspiration for many artists living and working in New York. The aesthetic of the late 1950s and early 1960s, like that of the Abstract Expressionists, was shaped by an appreciation of the transitory and the existential. Artists like Chamberlain, however, felt compelled to identify their culture in typically American terms. What better way to portray the consumer-oriented, built-in obsolescence of American postwar society than with its most potent symbol, the automobile, scavenged from the junk heap?

For Chamberlain the act or activity of making the work was, as it had been for the Abstract Expressionist painters he knew and admired, an integral part of the conception and realization of a work. His assemblages of the late 1950s incorporated a raw industrial look and a welding technique that made evident the explicit joining of the parts that form the sculpture as a whole. Chamberlain has stated, "The squeezing of it or the compression of the material, that particular material, was interesting to look at in terms of what that squeeze did and then, when there was another piece, how they locked together and how they fit."[5] Chamberlain repositioned and reworked the individual units he had assembled, a process in which color, surface, and shape came into play. In the automobile

333 Mark di Suvero. *Stuyvesant's Eye.* 1965. Wood and steel, 86 × 89¼ × 95⅞". Collection Walker Art Center, Minneapolis. Gift of the T. B. Walker Foundation, 1972

334 Richard Stankiewicz. *Kabuki Dancer.* 1956. Iron and steel, height including base 80¼". Collection Whitney Museum of American Art, New York. Purchase, with funds from the Friends of the Whitney Museum of American Art

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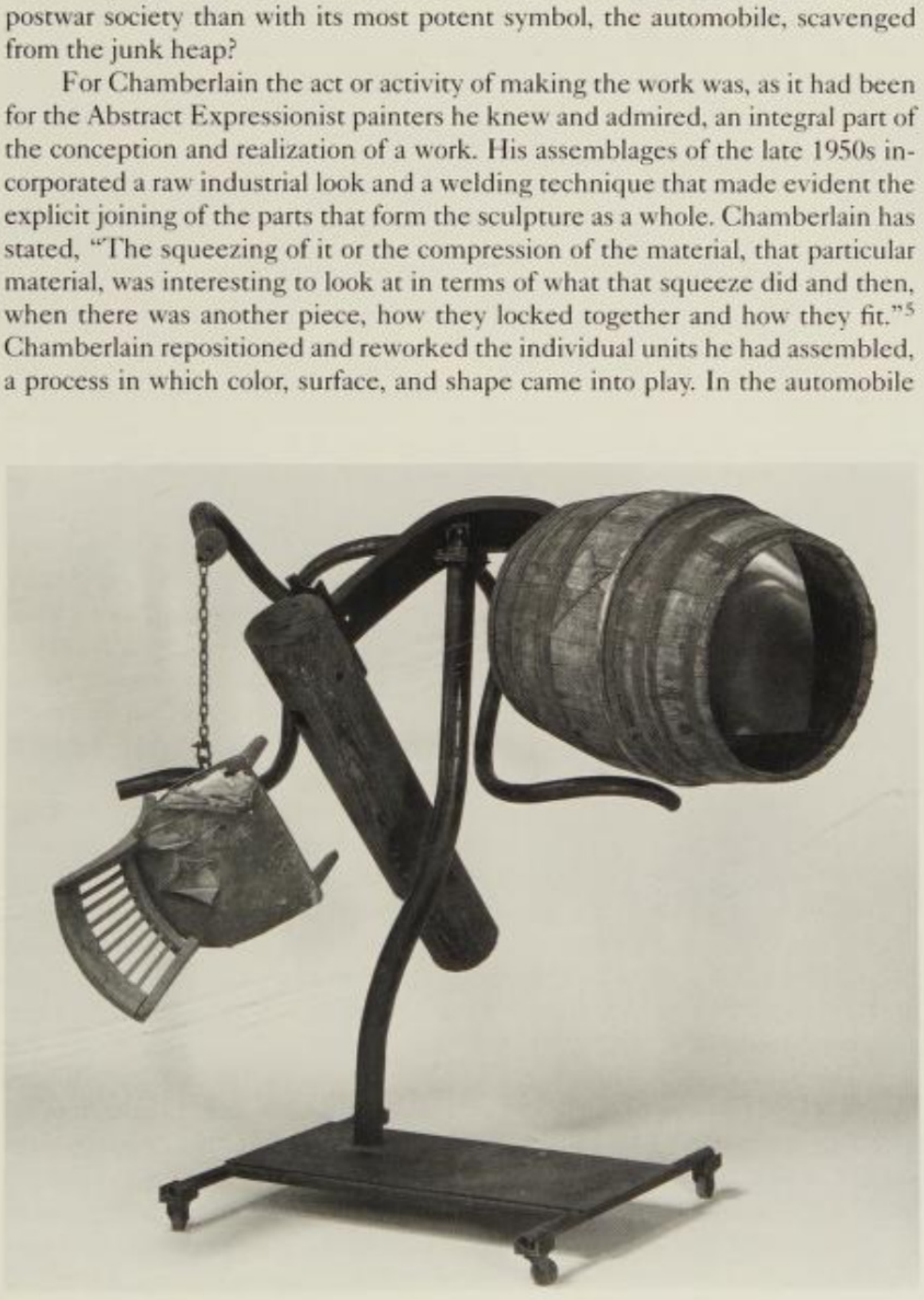

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works of the early 1960s, for example, he demonstrated an uncanny ability to turn processed color into a considerable and personal statement. He seized on the inherent physicality of paint, which was emphasized by the Abstract Expressionists, and literally bent and wrestled his colored forms into shape. Chamberlain could take advantage of the readymade painted forms the automobile offered to circumvent the persistent problem posed by polychrome sculpture—that color appeared to be an addition rather than an inherent feature of the work. Reliefs like *Dolores James*, 1962 (pl. 336), synthesize the reference to present-day life with voluptuous three-dimensional forms that evoke Baroque sculpture. Like Rauschenberg in painting, Chamberlain managed to embrace both the gaudy culture of his time and the heroic tradition of monumental sculpture. To the process of assemblage, Chamberlain brought a nobility of form and added a new meaning to the definition of junk sculpture in the postwar era.

In the years following World War II, assemblage art grew into a meaningful art form on the West Coast. In Los Angeles, as in San Francisco, Dada and Surrealism were two movements that profoundly influenced the development of assemblage art. Man Ray was in residence in Los Angeles from 1940 through 1951. He arrived from Paris and settled in Hollywood; the day after his arrival he met his future wife, Juliet Browner. Man Ray lectured and exhibited extensively during his stay on the West Coast and became an important part of the small but tightly knit Hollywood community. Among the extraordinary collection of avant-garde art that Louise and Walter Arensberg had formed at their home in Hollywood were numerous works by Duchamp, offering West Coast artists an unparalleled opportunity in the 1940s to see the seminal work of a major Dada figure firsthand. Julien Levy and William Copley, both heavily involved with the Surrealist movement in New York, established galleries in Los Angeles during the 1940s. On numerous occasions the work of Joseph Cornell, an artist highly revered by the California community of artists and collectors, was shown. In 1944 Cornell was included in the exhibition "Abstract and Surrealist Art in the United States" organized by Sidney Janis and held at the San Francisco Museum of Art; in 1948 he had a solo exhibition at the Copley Gallery in Beverly Hills, and in 1949 he was included in the exhibition "Illusionism and Trompe l'Oeil" held at the California Palace of the Legion of Honor in San Francisco. The advocacy of Cornell continued unabated in the 1950s and 1960s. Cornell's *Habitat Group for a Shooting Gallery*, 1943 (pl. 281), was owned by Walter Hopps, a founder with Edward Kienholz of the Ferus Gallery in Los Angeles, and shown frequently. In 1967 he was given a retrospective at the Pasadena Museum. Cornell's box constructions influenced a broad cross section of West Coast artists of all generations and appealed to many artists because of their evocative combination of poetic imagery and ordinary objects.

Two seminal West Coast artists, Wallace Berman in Los Angeles and Clay Spohn in San Francisco, set the stage for subsequent events in the realm of assemblage art. Spohn's 1949 construction *Precious Objects* (pl. 335), an assemblage composed of a gumball machine filled with such objects as string, toothpicks, a cloth rose, torn postcards, cigarette butts, rhinestones, and letter fragments, pays homage to Duchamp's readymades, in particular his *Fountain* of 1917 (see pl. 191). Spohn's intelligent and witty use of found materials is complemented

335 Clay Spohn. *Precious Objects*. 1949. Metal and glass gum dispenser filled with toothpicks, cigarette butts and ashes, torn postcards, letter fragments, rhinestones, and a cloth rose, 12¼ × 7¾ × 7¾". Collection The Oakland Museum, Calif. Gift of the Artist

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336 John Chamberlain. *Dolores James.* 1962. Welded and painted automobile parts, 76 × 97 × 39". Solomon R. Guggenheim Museum, New York

by the equally idiosyncratic "pasteups" and "assemblies" of Jess [Collins], another leading figure in the West Coast assemblage movement (pl. 337); both Jess and Spohn influenced the later work of William T. Wiley, whose *Mona Lisa Wipe Out* of 1967 (pl. 339) is an irreverent play on Duchamp. In 1949 Wallace Berman began to make constructions from wood salvaged from the furniture factory in which he worked. His assemblages of 1949–57 exhibit strong religious overtones; one, *Cross*, an assemblage featuring a photograph of a couple engaged in sexual intercourse hanging by a chain from a large wooden crucifix, was shown at the Ferus Gallery in 1957 (pl. 340). The exhibition was closed and Berman was jailed by the police, who determined the work to be pornographic. Other artists who figured prominently in West Coast assemblage include George Herms and Bruce Conner. Herms created *The Meat Market* (pl. 338) for his solo show at the Batman Gallery in San Francisco in 1961. Using material found a year earlier at a dump in Larkspur, Marin County, he presented a tableau of five contiguous assemblages containing mannequins, a radio, butcher signs, sponges, and picture frames, among other objects, to convey an environment of formidable social and political significance. Conner's pieces are usually assemblages; *Child*, 1959–60 (pl. 342), describes a mangled figure bound and tied to a chair. The materials that Conner used in this work are typical: wax figure, wooden high chair, cloth, metal, and twine. From these preformed materials he created a moment of violence, depravity, and decay.

Edward Kienholz on the West Coast began to create environmental tableaux in 1961, the same year in which Seitz's exhibition "The Art of Assemblage" was held at the Museum of Modern Art. Seitz identified two fundamental aspects of assemblage: "(1) They are predominantly *assembled*

337 Jess. *Tricky Cad—Case I.* 1954. Newspaper collage, 9½ × 7½ × ⅜". Collection Odyssia Gallery, New York

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rather than painted, drawn, modeled, or carved. (2) Entirely or in part, their constituent elements are pre-formed natural or manufactured materials, objects, or fragments not intended as art materials."[6] While these aspects of assemblage are taken for granted today, they were then so new and so provocative as to warrant Seitz's definition. Seitz's exhibition included many artists for whom the fragment was an evocative reminder of the whole and whose preformed materials were often salvaged from the street and redolent with social or political meaning. Kienholz's *Roxy's*, which was fabricated between 1960 and 1961 and originally installed at the Ferus Gallery in Los Angeles in 1962 (pl. 341), is a large-scale tableau of a 1940s Las Vegas bordello. It is a characteristic example of the socially and politically oriented art of the times. Composed from portions of a theater in the process of being torn down in Los Angeles, *Roxy's* is the first of Kienholz's numerous large-scale environments to present a view of life that is both lurid and commonplace. In this and other works of the period, such as *The Beanery*, 1965 (pl. 343), Kienholz collaged life-size objects into facsimiles of actual places. He used a combination of real objects and reconstructed ones and mannequins or plaster casts from real life to inhabit a stagelike arena in which his figures appear to be frozen in time. On the surface, at least, his works seem to have much in common with those of George Segal. Segal also used actual props, which he combined with figures cast in plaster from real life, and works like *The Diner*, 1964–66 (see pl. 357), attest to his interest in the world around him. But unlike Kienholz, Segal usually isolates his figures from one another and from the environment in which they are situated. His figures strike the viewer as isolated and lonely, but not as victims. Kienholz's morality plays are a form of judgment; humans are the source of evil in an absurd universe.

While Kienholz has touched on Dada and Surrealist precedents, his work gives a straightforward, albeit bruising, representation of scenes from real life. *The Back Seat Dodge '38*, 1964 (pl. 344), could not be more dissimilar in intention from Dalí's 1938 *Rainy Taxi* (see pl. 248). The Dalí is a Surrealist fantasy of the ridiculous, combining mannequins with live snails set inside a taxi and an interior sprinkling system to simulate rain. While the Kienholz may indeed refer to Dalí's piece, as it incorporates the year 1938 in the title of the work, *The Back*

338 George Herms. *The Meat Market.* 1960–61. Tableau of five mixed-medium assemblages, overall 4'10" × 12' × 4'6"; meat market: 58 × 43 × 16"; the butcher and the maneater: 43½ × 26½ × 30¾". Courtesy L. A. Louver, Venice, Calif.

339 William T. Wiley. *Mona Lisa Wipe Out.* 1967. Paper, wire, canvas, tape, and photograph, 24½ × 17⅛". Collection the artist

340 Wallace Berman. *Cross.* 1956–57. Wood cross with framed photograph hanging on chain. Destroyed

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341 Edward Kienholz. *Roxy's*. 1960–61, installation of 1962. Neues Museum Weserburg, Bremen

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342 Bruce Conner. *Child.* 1959–60. Assemblage, wax figure with nylon, cloth, metal, and twine in a high chair, 34⅝ × 17 × 16½". Collection, The Museum of Modern Art, New York. Larry Aldrich Foundation Fund

343 Edward Kienholz. *The Beanery.* 1965. Installation, length 22'. Stedelijk Museum, Amsterdam

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344 Edward Kienholz. *The Back Seat Dodge '38.* 1964. Paints, fiberglass and flock, 1938 Dodge automobile, chicken wire, beer bottles, artificial grass, and cast plaster, 5'6" × 20' × 12'. Los Angeles County Museum of Art. Purchased with funds provided by the Art Museum Council

Seat Dodge '38 is more probably a satirical commentary on middle-class mores in America. The Dodge itself is covered with garish blue flocking and set on artificial grass. The interior of the car and its surroundings are littered with beer bottles. Inside the car, the radio is playing, a couple is making love. This middle-class scene is embellished with objects taken from the period in which the work was created: the ubiquitous Olympia beer bottle, a green license plate with yellow numerals spelling out "Everywhere USA," a Hawaiian lei draped over the inside car mirror, cigarette butts in the ashtray, a raised radio antenna capped with a fur tail. Reality portrayed to its zenith—except for the figures of the lovers, made of wire mesh and plaster. It is a less lurid scene, however, in contrast to some of Conner's more grotesque fantasies. Yet fantasies they are in both cases, albeit of a type that relishes the macabre or the down-and-out, fantasies that relate to the novels of William Faulkner and Tennessee Williams's plays, fantasies that depict a troubled life in America beneath its surface gloss.

As several critics have noted, West Coast assemblage was profoundly influenced by the existentialist philosophy of Jean-Paul Sartre, the beat poetry of Jack Kerouac, and jazz. Although these influences have been replaced in subsequent generations by others reflecting different aesthetic, political, and social concerns, the fabric of assemblage has remained deeply ingrained in West Coast art.

In London, a young group of architects, artists, and critics organized in 1951 the Independent Group, a splinter movement within the ranks of the Institute of Contemporary Arts (ICA). Among the members of the IG, as it was commonly known, were Eduardo Paolozzi, Richard Hamilton, Alison and Peter Smithson, Reyner Banham, and Lawrence Alloway. The group assembled to protest the "high" art view of the English establishment. Recognizing, as none of their contemporaries in Europe or America did at that time, that the impact of mass culture on society was an issue they would have to deal with in their art, they opted to embrace it rather than reject it. They questioned the aesthetics of formalist Modernism, which dominated the British art establishment, and, by extension, the insidious class structure of the British system. They advocated broadening the scope of art to include the latest developments in science, technology, and popular culture. In a series of exhibitions beginning in July of that year, the IG emphasized an art based on images drawn from American automobile ads, pulp magazines, science fiction, and Hollywood movies. Many of the images they created consisted of reproductions taken from these sources.

Collage played a seminal role in the IG's presentation of such "found images." In April 1952, Paolozzi exhibited a number of collages using science-fiction imagery, postcards, and ads as his sources. Collages like *I Was a Rich Man's Plaything*, 1947 (pl. 345), is a formidable example of the Briton's early use of Pop imagery. For the exhibition "This Is Tomorrow," held at the ICA in August 1956, the IG assembled twelve teams to create installations. The goal of each team, comprising a painter, a sculptor, and an architect, was to involve the viewer in installations featuring all of the visual arts and to link the visual arts to daily life. For this exhibition, Richard Hamilton produced his now-historic collage *Just What Is It That Makes Today's Homes So Different, So Appealing?* (pl. 346), which was featured in all the advertising for the show. The collage consists of various emblems of popular culture, including the cutout image of the body-builder Irvin Koszewski, who placed third in the 1954 Mr. America contest, a pinup queen, a television set, and a framed cartoon, placed in the latest version of the typical complete home—a home in which all of the furnishings have been purchased on time. In this work, Hamilton depicted the epitome of middle-class life and satirized the well-fed, if not well-bred, American at a moment when that country's culture was beginning to make its mark in Europe. The British artists took advertising seriously, seeing it as a powerful force in the post-war era. Emulating advertising methods, they identified the newest phenomena of popular culture and integrated them into their art. In so doing, they created a contemporary version of the domestic interior favored in art since the Renaissance. In Hamilton's collage, virtually every aspect of kitsch and camp are touched on. Among its most notable features are a tongue-in-cheek irreverence and a sense of irony, qualities that were to become a trademark of Pop art, the notorious, outrageous, and often humorous movement of the 1960s of which this work is a major precursor.

In notes published in the exhibition catalogue for the show in 1956, Hamilton wrote:

> 'Instant' art from the magazines. The collage (made for the catalogue of the 'This is Tomorrow' exhibition) is a representation of a list of items

345 Eduardo Paolozzi. *I Was a Rich Man's Plaything*. 1947. Collage, postcard, magazine cover, and advertisements, 14 × 9¼". The Tate Gallery, London

346 Richard Hamilton. *Just What Is It That Makes Today's Homes So Different, So Appealing?* 1956. Collage, 10¼ × 9⅞". Kunsthalle Tübingen. Georg Zundel Collection

Intimate CONFESSIONS

POP!

TRUE

I was a Rich Man's Plaything

Ex-Mistress

I Confess

If this be Sin

Woman of the Streets

Daughter of Sin

CHERRY

Real Gold

Keep 'Em Flying!

BOMBER

Serve Coca-Cola at home

WARNER
DAILY 845
Matinees 2 P.M.
ordinary cleaners
reach only this far
FORD
young
Romance
Ham

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considered relevant to the question of the title. The image should, therefore, be thought of as tabular as well as pictorial. (This is Tomorrow) came at an opportune moment to assess the thinking that had taken place in the Independent Group at the Institute of Contemporary Arts in the preceding years. For myself it was not so much a question of finding art forms but an examination of values. We resist that kind of activity which is primarily concerned with the creation of style. We reject the notion that 'tomorrow' can be expressed through the presentation of rigid formal concepts. Tomorrow can only extend the range of the present body of visual experience. What is needed is not a definition of meaningful imagery but the development of our perceptive potentialities to accept and utilize the continual enrichment of visual material. . . .[7]

In unpublished writing from 1956 and 1957, Hamilton cited the issues that were relevant to the work of the period:

IMAGERY
Journalism
Cinema
Advertising
Television
Styling
Sex Symbolism
Randomization
Audience participation
Photographic image
Multiple image
Mechanical conversion of imagery
Diagram
Coding
Technical Drawing

PERCEPTION
Color
Tactile
Light
Sound
Perspective inversion
Psychological shock
Memory
Visual Illusions[8]

Pop Art is:
Popular (designed for a mass audience)
Transient (short term solution)
Expendable (easily forgotten)
Low cost
Mass produced
Young (aimed at youth)
Witty

Sexy
Gimmicky
Glamorous
Big Business[9]

Hamilton produced a number of other Pop-related works in the late 1950s, among them *Hommage à Chrysler Corp.*, 1957 (pl. 347). Hamilton notes that the image "is a compilation of themes derived from the glossies. The main motif, the vehicle, breaks down into an anthology of presentation techniques. . . . Pieces are taken from Chrysler's Plymouth and Imperial ads, there is some General Motors material and a bit of Pontiac. The total effect of Bug Eyed Monster was encouraged in a patronizing sort of way."[10] Hamilton satirized the excesses of mass production and design and used its forms to depict female anatomy. In this work, Hamilton specifically identifies the car headlights as breasts, effectively parodying the 1950s cult of the automobile, the pinup queen, and the movie star. In the *Playboy* magazine "Playmate of the Month" pullout Hamilton saw a contemporary parallel to the odalisque in earlier painting and attributed to television and advertising such qualities as social commentary, myth, and the heroic archetype, which formerly had been relegated solely to "high" art. Hamilton believed that the contemporary artist was faced with a dilemma and concluded: "If the artist is not to lose much of his ancient purpose he may have to plunder the popular arts to recover the imagery which is his rightful inheritance."[11]

While Hamilton's imagery is derived from TV, magazines, and the other mass media, his stylistic forebears are Duchamp and Picabia. Both these Dada artists initiated a new dialogue with art and culture. Both sought to reinterpret art by situating the commonplace and controversial found object or readymade within its sacred precincts. Both evolved a mechanomorphic imagery using the machine as a symbol of male and female sexuality. Hamilton and others of his generation accepted these developments as a given and adapted Dada theory to a postwar culture. In this culture, America triumphs in its middle-class values, its sleek new car designs, and the latest in home furnishings. Along with Mom and Pop and the family, however, appears the seamier side of America, its violence, well portrayed in lurid comic strips, and its fascination with pinup queens and muscle men (shades of Jayne Mansfield and Mickey Hargitay!). In some of the work that followed the collage of 1956, Hamilton used pictorial devices that had originated more than three decades earlier. He derived his compositions from an analysis of Duchamp's work; similarly, his ironic commentary on contemporary culture, his satirical wit, and the way in which he deliberately downplays his craft recall Dada precedents. On the other hand, his introduction of aerosol paint, experimentation with collaging together photographs as if they were a sequence of film stills, and use of timely subjects like Marilyn Monroe anticipated many of the developments that took place in New York some years later, which became known as Pop art.

R. B. (Ronald Brooks) Kitaj, an American who studied in London at the Royal College of Art on the GI Bill, was an important member of the British Pop art movement. While many of his subjects deal with everyday events, others treat major literary figures like Franz Kafka or momentous historical events and

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347 Richard Hamilton. *Hommage à Chrysler Corp.* 1957. Oil, metal foil, and collage on panel, 48 × 32". Private collection

symbols such as Auschwitz. Kitaj is one of a number of Pop artists whose paintings are based on the principles of collage. He uses the concept of juxtaposing fragments of images to enhance and embellish his subjects. In actual collages such as *The Murder of Rosa Luxemburg*, 1960 (pl. 348), he extrapolates imagery from his subject's history as a Marxist, as a founder of the Polish Socialist Party, and as a member of the German Democratic Socialist Party, and creates one of his most meaningful images. Kitaj's work reflects his sense of alienation as a longtime expatriate, as well as his absorption with his Jewish heritage. His sense of being an outsider, as it did with the Armenian-born, New York–based painter Arshile Gorky, has heightened his sensitivity to his origins and determined many of his subjects.

In New York in the early 1960s, the shift from Abstract Expressionism to Pop art could not have appeared more startling. The Pop artists rejected gestural painting in favor of uninflected surfaces and embraced the tangible world instead of the world of nonobjective form. The free, spontaneous style of the first generation of the New York school was replaced by more precisely executed work; abstract forms were rejected in favor of a subject matter based on commonplace objects; and the heroic concepts of the Abstract Expressionists were abandoned for the kitchen culture of the Pop artists. Artists such as Claes Old-

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348 R. B. Kitaj. *The Murder of Rosa Luxemburg*. 1960. Oil on canvas with collage, 60 × 60". The Tate Gallery, London

349 Allan Kaprow. *The Yard.* 1961. Installation/Happening, Martha Jackson Gallery, New York, May 25–June 23, 1961

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enburg, Andy Warhol, Roy Lichtenstein, George Segal, James Rosenquist, and Jim Dine, among others, began to use popular culture, billboards, comic strips, newspaper ads, movies, and TV as the basis for their imagery. The banal and the mundane were elevated to the status of high art. Single images of ordinary objects—soup cans, sneakers, refrigerators, light switches—became the icons of the age.

Many of the small-scale props that Claes Oldenburg produced in the early 1960s were items that he stocked in the now-historic store, the Ray Gun Mfg. Co., that he set up and ran on the Lower East Side in Manhattan. Fried eggs, salads, and sundaes were replicated in plaster-soaked muslin and grouped together in display cases, as one would see them in a neighborhood grocery store. Aesthetically, this compartmentalization of objects derives from Magritte's compartmentalized paintings, while his use of the common object belongs to the rich tradition of Dada and Surrealist objects that originated with Duchamp and

continues to inspire artists working today. Many of Oldenburg's objects originated with the props that he produced for his Happenings. The Happenings were a vital source of innovative materials and images for the artists engaged in their production. Allan Kaprow, the creator of the Happenings, produced the first, *18 Happenings in Six Parts*, at the Reuben Gallery in New York in October 1959. He considered a Happening "an assemblage of events performed or perceived in more than one time and place. Its material environments may be constructed, taken over directly from what is available, or altered slightly; just as its activities may be invented or commonplace. A Happening, unlike a stage play, may occur at a supermarket, driving along a highway, under a pile of rags, and in a friend's kitchen, either at once or sequentially. If sequentially, time may extend to more than a year. The Happening is performed according to plan but without rehearsal, audience or repetition. It is art but seems closer to life." Kaprow's concept was based on John Cage's experiments with chance and improvisation; both derived from Duchampian precedents (pl. 349).[12]

In the winter and spring of 1961–62 Oldenburg presented a series of Happenings at the Ray Gun Mfg. Co. The Happenings were environments collaged together from a series of actions or events. Although scripted, they were nonnarrative and utilized sound and noise rather than dialogue or music. Their stylistic forerunners were the Dada performances that initially took place at the Cabaret Voltaire. As Oldenburg explains it, his Happenings were concerned with the use of altered found objects. Ice-cream cones, hamburgers, typewriters, articles of clothing as well as people were meant to be perceived as "objects in motion."[13] These props became an integral part of Oldenburg's oeuvre.

Using these props, Oldenburg created a series of thoroughly American still-life prototypes, based on 1960s pop culture, including the giant hamburger, the larger-than-life but still delectable french fries, and fabulous ice-cream cones. They replaced the bottle, glass, newspaper, and pipe of the Cubist still life. The bohemian life of the café was rendered obsolete by the suburban supermarket. Oldenburg's stylistic affinities with the Abstract Expressionists and his kinship with Rauschenberg and Johns are evident in the spontaneity and painterliness of the early plasters and the muslin and canvas objects. For objects like the *Soft Pay-Telephone*, 1963 (pl. 350), his indebtedness is to Dalí, who produced the limp watch in his 1931 painting *The Persistence of Memory* (see pl. 244). His detachment, deadpan sense of humor, and use of banal subject matter, however, identify him as a true Pop artist.

Although collage per se does not figure importantly in Oldenburg's work, the few that he did in the mid-1960s are significant in that they sketch out his proposals for large-scale sculpture. In *Proposed Colossal Monument for Thames River—Thames Ball Cock*, 1967 (pl. 351), Oldenburg juxtaposed fragments of postcards of different sizes to create a sense of monumental forms nestling side by side with lilliputian ones. For much of his career Oldenburg has dedicated himself to the realization of large-scale "monuments." He envisioned these as monumental objects, which, as in the ball in the postcard, are his favorite small objects enlarged and placed in a landscape. He has also enjoyed drawing a parallel between the shape of a common object and that of something larger, as, for example, between an ironing board and the shape of Manhattan Island. Oldenburg takes pleasure working on a small scale, for it allows him the freedom to

350 Claes Oldenburg. *Soft Pay-Telephone*. 1963. Vinyl filled with kapok mounted on painted wood panel, 46½ × 19 × 9". Solomon R. Guggenheim Museum, New York. Gift, Ruth and Philip Zierler in memory of their dear departed son, William S. Zierler

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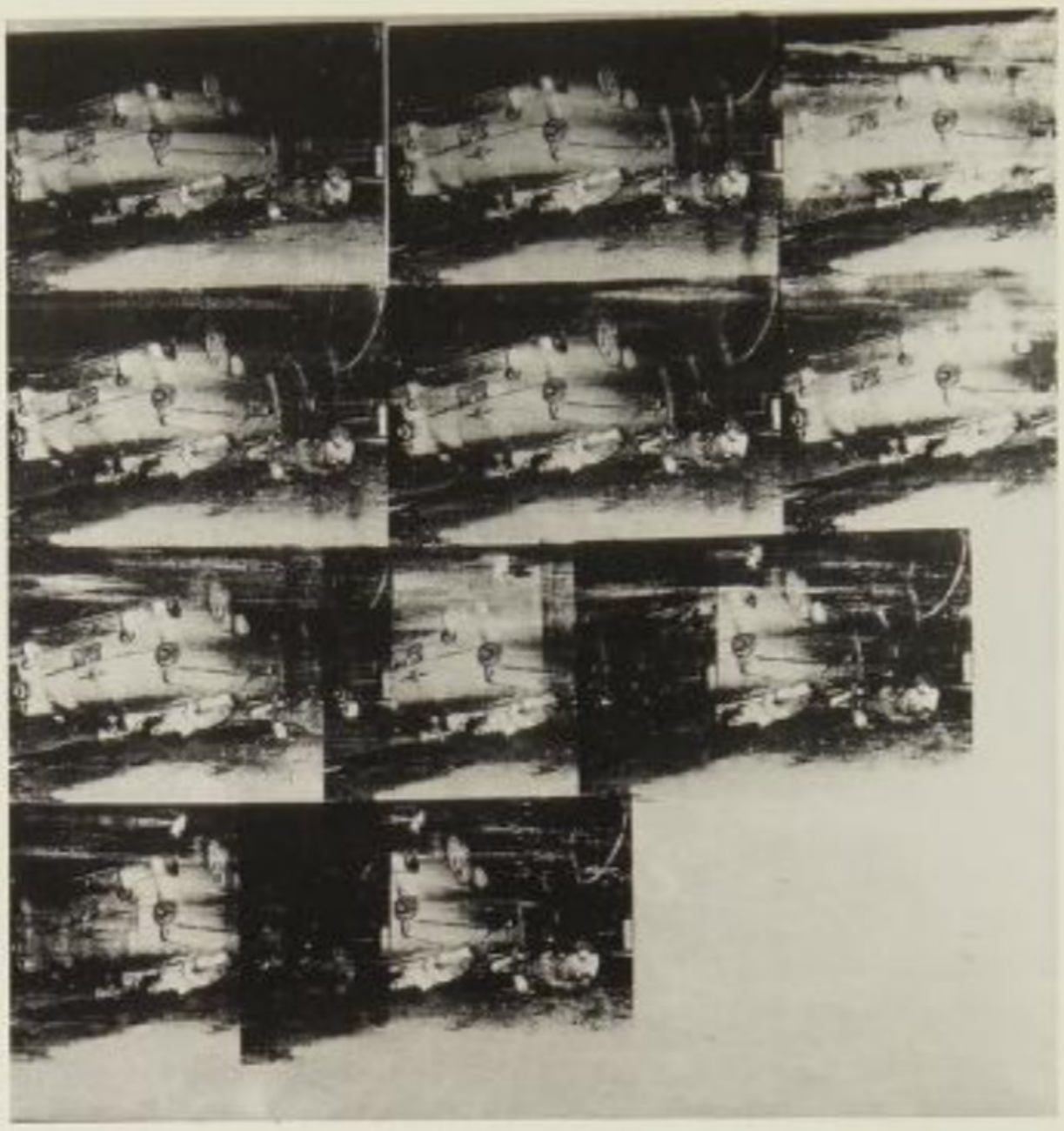
351 Claes Oldenburg. *Proposed Colossal Monument for Thames River—Thames Ball Cock.* 1967. Crayon, ink, and watercolor on postcard, 3½ × 5½". Collection Carol Janis

352 Claes Oldenburg. *Street Figure (Using Movie Section, with Manhole).* 1961. Ink and newspaper collage on paper, 13½ × 9¾". Courtesy Margo Leavin Gallery, Los Angeles



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353 Andy Warhol. *White Brillo Boxes.* 1964. Silk screen on wood, 17 × 17 × 13¾". The Sonnabend Collection, New York

354 Andy Warhol. *Orange Car Crash.* 1963. Acrylic and silk screen on canvas, 8'10" × 6'10". Museum moderner Kunst Wien, Leihgabe Sammlung Ludwig, Aachen, Germany

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play with startling differences of scale. His keen sense of the antic and the absurd have influenced his choice of subjects, derived though they are from the real world (pl. 352). In their re-creation as gigantic new objects, they become the fantasies of a satirist's imagination. To all of his work, regardless of its size, large or small, Oldenburg brings a sense of self, as he measures his forms against the forms of his imagination.

Warhol used very little collage in his work, but in his use of multiple imagery he created the illusion of collage. The painting *Orange Car Crash*, 1963 (pl. 354), for example, consists of an overlapping sequence of the same overturned car image from a newspaper silk-screened upside down onto a canvas and arranged in horizontal and vertical rows. The painting reads like the negative of a film clip in which the image repeats itself continually, appearing as if it were layered one on top of the other. Warhol's ability to manipulate both the single image and its multiple is demonstrated throughout his work. So, too, is his use of silk screen, a method that allowed the artist to distance himself from his subjects and represent them as tabloid images. At the same time that he downplayed the sensational—which has the effect of making it all the more chilling—he played up the mundane, turning ordinary household products into giant objects. His Brillo boxes and crates for Campbell's Soup, much like Johns's painted bronzes, are a twist on Duchamp's readymades. While they do not fit into the category of the found object per se, being a re-creation of an original box of Brillo soap pads and Campbell's Soup cartons, they serve to redefine as well as transform the notion of the art object. Warhol's replication of an image, such as a Brillo or Heinz Ketchup box, for instance (pl. 353), takes the concept of the altered readymade one step further. By replicating a readymade, Warhol created his own found object and broke down even further the barriers between art and life.

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355 Roy Lichtenstein. *Study for Mirror #4*. 1970. Cut and pasted printed and painted paper, pencil, and tape, 35⅛ × 30 1/16". Private collection

356 Roy Lichtenstein. Collage study for *Blonde*. 1986. Painted and printed paper on board, image 31⅝ × 18⅛". Private collection

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Roy Lichtenstein, a contemporary of Warhol, is arguably the quintessential Pop artist. His paintings first came to public attention largely because of the notoriety of his subject matter, derived from comic strips, and his technique, in which enlarged benday dots, a screen used in newspaper ads, form an allover pattern on the surface of his canvases. While the majority of the preparatory studies for his paintings are done in pencil and colored pencil, Lichtenstein used collage in the process of making a painting as a quick means of making choices about the placement of shapes and decisions about color. In this, his methodology is not unlike that of Mondrian, who often taped up his compositions on the canvas before beginning to paint them, using tape to define form and color relationships. Lichtenstein customarily begins a painting with a precise sketch or study, which he enlarges to the size of the canvas. He uses tape to outline a form and temporarily fastens pieces of colored or patterned paper on one or more areas to determine what the final image will look like. He adjusts both the silhouette of his forms and the color sequences of his painting over a period of time. Both the tape and the cutouts are removed before the painting is complete.

Lichtenstein has used collage for designs for magazine covers, as studies for his mirror and bull paintings, and as studies for his recent murals (pl. 355). In works of the 1980s, he continued to use collage as a working method for paintings, but, unlike earlier ones, many of these are complete in and of themselves. In an untitled collage of 1986 for the painting *Blonde* (pl. 356), Lichtenstein retained the shape of the cutouts as autonomous units and combined several different variations on a brushstroke with forms that delineate a female head. While many of his earlier collages functioned purely as a working vehicle, the more recent work, in true Pop fashion, serves as an ironic commentary on the nature of painting, on his own use of the brushstroke from the mid-1960s to the present, and on the nature of collage as a medium of cut and pasted papers. These collages also serve to reinforce the belief that among the Pop artists Lichtenstein most closely adheres to the formal principles of Cubism.

If Lichtenstein uses collage to maintain the flatness of the picture plane, artists like George Segal combine flatness and frontality with freestanding works. In *The Diner*, 1964–66 (pl. 357), he incorporated his customary plaster figure into an authentic diner. In this and other works, Segal chose the theme of the diner and overlaid it with a sense of isolation and desolation, in a manner reminiscent of the American realist painter Edward Hopper. Other subjects of his are equally Hopperesque, scenes from daily life showing men and women physically together yet emotionally alienated from one another. They are placed in settings that replay the real-life situations of the 1960s experienced by urban middle-class households, at lunch counters, and in movie theaters. Segal usually cast his figures from his wife Helen and from such friends and colleagues as Lucas Samaras and the art dealer Richard Bellamy. He obtained his props from local junkyards. In his work he effectively contrasts the roughness of the plaster with the tactility of the real objects, sleek but tacky Formica countertops and worn vinyl diner seats. He composes his ensembles using few colors, often playing off his stark white figures against red and black backgrounds. Since Segal trained as a painter he uses his palette of readymade colors to maximize the drama of his real-life situations. His association with Kaprow undoubtedly influenced his feeling for large-scale environmental sites, but even his largest work allows for intimacy and small-scale details. Like Lichtenstein, Segal is very much aware of late-nineteenth- and early-twentieth-century developments. His work often pays homage to and incorporates many of the stylistic advances of Cézanne, Picasso, and Mondrian. Although his work came to public attention as part of the discovery of Pop art, it has more in common with the quintessentially American imagery of Hopper, with the silent and lonely spaces of de Chirico, and with the socially concerned art of his contemporary Edward Kienholz. Like Kienholz's, Segal's work partakes of the existential concerns of the 1950s beat generation, and this alone effectively distances him from his Pop counterparts.

357 George Segal. *The Diner*. 1964–66. Plaster, wood, chrome, laminated plastic, Masonite, and fluorescent lamp, 8'6" × 9' × 7'3". Collection Walker Art Center, Minneapolis. Gift of the T. B. Walker Foundation, 1966

Where Segal used the concept of the tableau as his point of departure for an essay on the nature of object and illusion, James Rosenquist plays off either the two- or three-dimensional nature of painting and sculpture, adding canvas inserts or objects to his paintings (pl. 358) or creating objects in the round. In one assemblage, *Capillary Action No. II*, 1963–67 (pl. 359), however, he cleverly played with the notion of the pictorial, recasting a two-dimensional image into

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358 James Rosenquist. *Capillary Action.* 1962. Oil on canvas with collage of newspaper and plastic, 7'8½" × 11'4¼". The Museum of Contemporary Art, Los Angeles. The Panza Collection

three-dimensional terms. Like his paintings, these objects are about the fragmentation of the image and the nature of that fragmentation, in and of itself a comment on duality, the role of the image as a formal entity, and its representation in the world as an object that signifies fragmentation. Rosenquist's Pop paintings and objects are about the nature of disjunction, a concept that owes its origins to Cubist fragmentation and Cubist collage. To this he brings his own idiosyncratic vision, a view of the world that admits the Dada and Surrealist object and environment into what seems at first glance to be a coherent formal structure. The combination of the rational structure superimposed over the chance occurrence or random event gives his imagery its special distinctiveness.

Lucas Samaras, a Greek-born artist, emerged from a Dada-based Pop milieu. Samaras studied with Kaprow and Segal, acted in the Happenings, and created a body of work that is object-oriented but suffused with its own personal sense of ritual. Samaras's constructions of the early to mid-1960s (pl. 360) have the hypnotic, hieratic quality of mythical or religious devotional objects. For the ancients' use of pearls, rubies, sapphires, gold, silver, and repoussé, Samaras substituted hypodermic needles, razors, pins, yarn. Many of these objects are things he played with as a child during World War II when there were no toys, and he remembered them as giving both pleasure and pain. For Samaras they possess a heightened emotional quality, the beauty of the familiar, and the element of surprise. Within the boxes that he created for these objects are multileveled layers or tiers, hidden compartments, or secret recesses. Interior and exterior are blanketed with objects. Pins are usually jammed together; both in their physical jamming and in their attachment to the surface of a box, they are transformed from a common object into an element of magic. Like Cornell's box constructions, Samaras's boxes and objects emerge from an intensely personal web of experiences. In this respect, he stands apart from the Pop artists he worked with, who often based their choice of subject on its distinction as a stereotype of popular culture or the mass media. Samaras divests his commonplace objects of their true identity and endows them with the power of multiple meanings; his objects and his boxes are metaphors for life, the life of his imagination, the life of his daily existence.

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359 James Rosenquist. *Capillary Action No. II.* 1963–67. Oil, plastic, neon tube, metal, and wood, 8'9" × 6'4" × 5'10⅛". National Gallery of Canada, Ottawa

360 Lucas Samaras. *Book 4.* 1962. Assemblage, partly opened book with pins, razor blade, scissors, table knife, metal foil, piece of glass, and plastic rod, 5½ × 8⅞ × 11½". Collection, The Museum of Modern Art, New York. Gift of Philip Johnson

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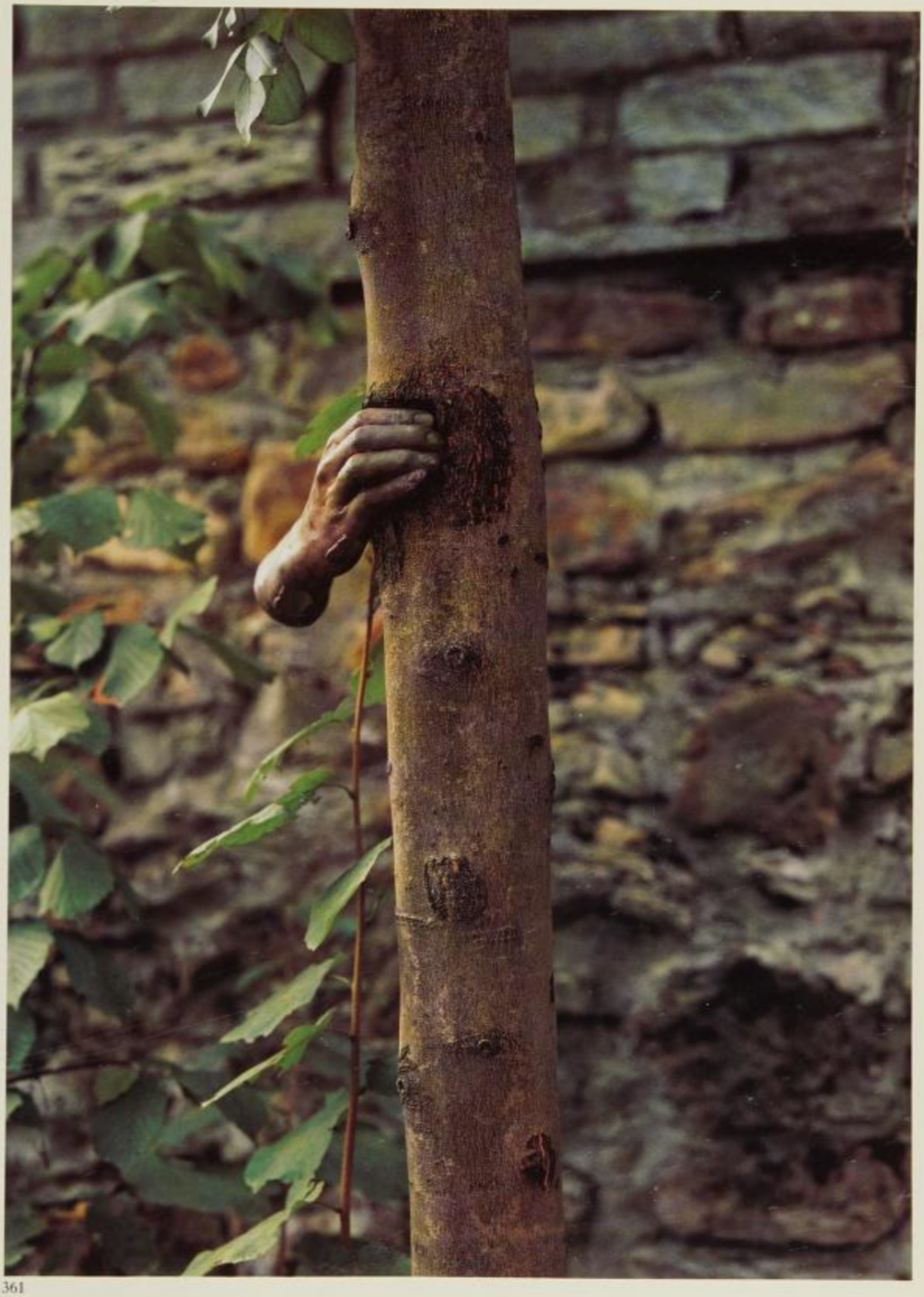
CHAPTER 10

The New Object

In Europe in the mid-1960s, Joseph Beuys, Jannis Kounellis, and Mario Merz, among others, began to work with fragile materials and large-scale objects and environments. Beuys considered art a medium for effecting social and political change. His individual objects, the "actions" (which may be compared to Happenings) he staged as a member of the Fluxus group beginning in 1963, and his environments were an extension of these concerns. Like the Happenings, Fluxus, founded by George Maciunas and George Brecht in 1962, brought together American and European artists who wanted to bridge the gap between painting and sculpture and music, poetry, dance, and theater. *Flux-Kit*, 1965 (pl. 362), is an updated variation on Duchamp's *Box in a Valise (Boîte-en-valise)* (see pl. 193). It was produced in three different versions, each in multiple editions, and includes works by the artists in the Fluxus movement as well as the movement's newspaper, reproducing tabloid photography. The kit could be considered a portable installation since many of the artists were involved in performance. Beuys saw sculpture as "an evolutionary process" and his objects as "stimulants for the transformation of the idea of sculpture. . . ."; he viewed his sculpture as being in a "state of change." Throughout Beuys's work there is an insistent emphasis on time—the real time of action or the evolving time of a work undergoing "chemical reactions, fermentations, colour changes, decay, drying up."[1]

The process of change inherent in Beuys's art is a metaphor for the ongoing process of life and the inevitability and finality of death. Beuys's studio was his world, his theater, and his laboratory. There he manipulated the ingredients of his work: commonplace, if highly unusual materials (felt and fat, honey and gauze) and objects (bedspring, bathtub, chair, Volkswagen bus, sled) and animals (coyote, hare). Beuys acted as shaman, channeling the energy that flowed from these materials and objects, transforming them and giving them new meaning by altering them and placing them in new contexts (pls. 363, 364). The grimness of the work, the often repellent odors of the putrefying materials, and the visceral imagery, which originate from his shattering war experiences as a German pilot shot down in Russia during World War II and rescued by the Tatars, embody the idea of a civilization laid waste. Although there is little in Beuys's work to suggest regeneration, in giving voice to his commitment to effecting world change, Beuys offers the possibility of a new order. His objects, which often exist as the residue of an action/event, are meant to provoke a discussion of larger social and political issues. Thus, as the fragment offers us the possibility of attaining the whole, and elements such as fat contain within them the raw material of chaos and the form and definition of order, so the object becomes the subject of a new discussion, end becomes beginning.

361 Giuseppe Penone. *Maritime Alps: It Will Go On Growing Except at That Point*. 1968–78. Steel hand and tree. Maritime Alps



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362 Fluxus Collective, assembled by George Maciunas, New York. *Flux-Kit.* Copy B, edition of approximately 30. 1965. Black vinyl attaché case with the title *Flux-Kit* silk-screened in white on the lid, 11 15/16 × 17 5/16 × 4 15/16". The Gilbert and Lila Silverman Fluxus Collection, Detroit

363 Joseph Beuys. *Objekt mit Hasenfall (Object with Rabbit Fur).* 1963. Box of sheet metal with glass plate, cardboard, wire, clothespin, and hare skin, 37¾ × 25¾ × 8 1/16". Kaiser Wilhelm Museum, Krefeld, Germany

364 Joseph Beuys. *Encounter with Beuys.* 1974–84. Vitrine containing felt, copper, fat, and cord, 80 × 76 × 24". Solomon R. Guggenheim Museum, New York

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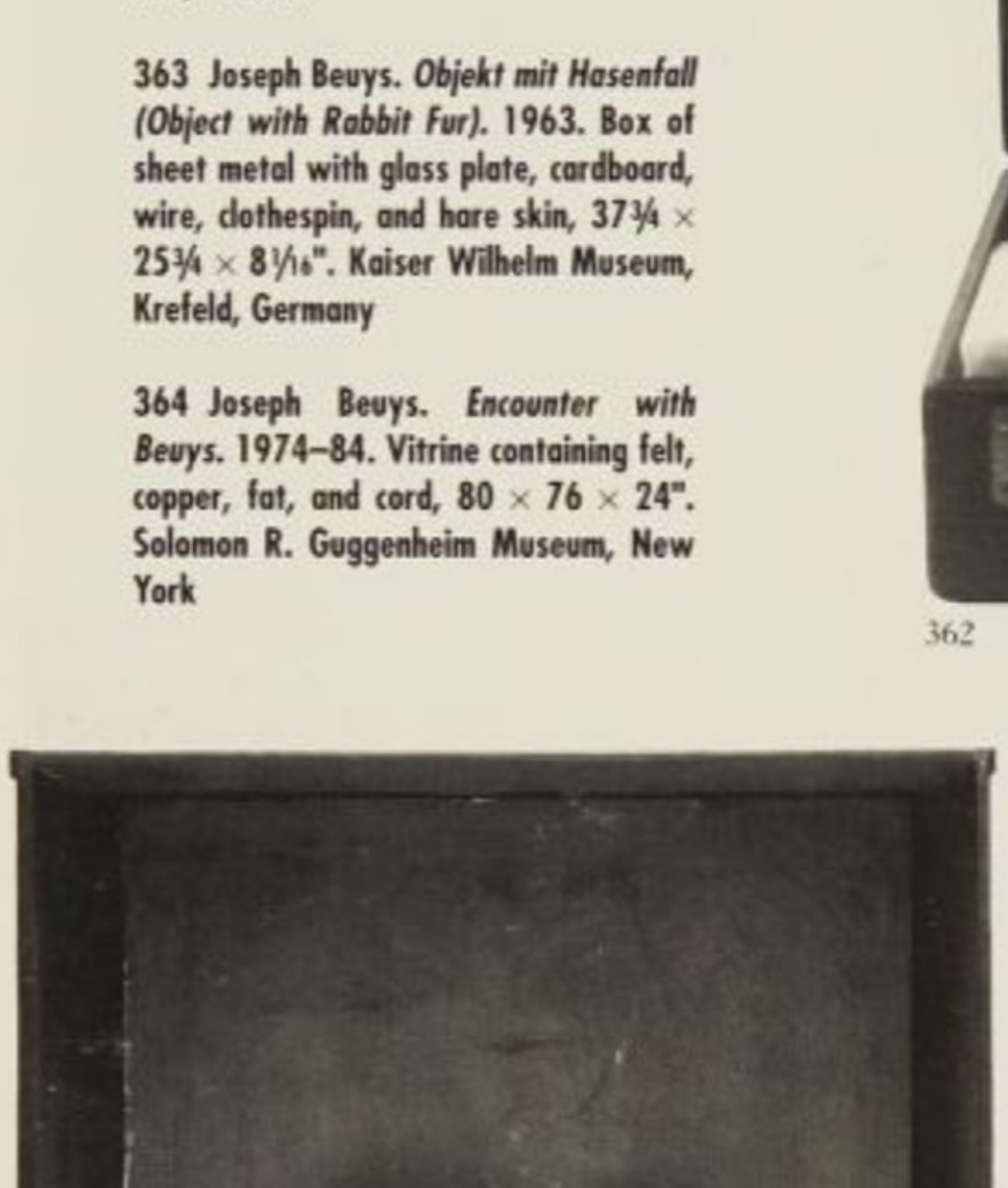

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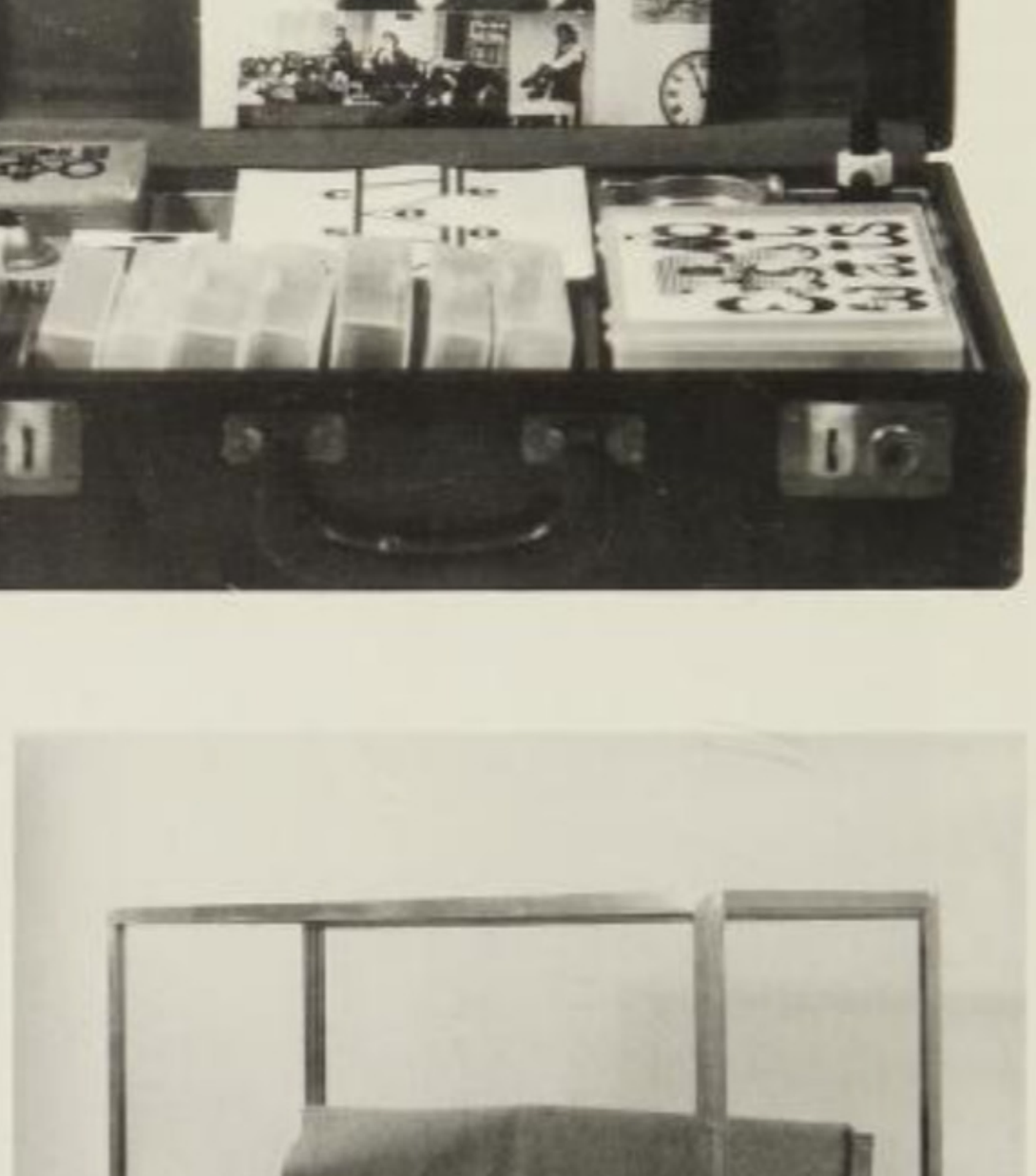

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Like Duchamp, Beuys depended on the element of shock or surprise. He isolated and located his objects so that each took on added significance in juxtaposition with its surroundings. Unlike Duchamp, Beuys was never elegant, nor was he content to play the aesthete. His ambition had less to do with art about art than it had to do with art as a metaphor for external life and for inner states of being. Like Duchamp, Beuys produced some memorable objects. *Fat Chair*, 1964 (pl. 365), embodies Beuys's "Theory of Sculpture," his conviction that materials transmit different fields of energy, can be characterized as male or female, and carry with them traces of the past. Beuys spoke of fat as follows:

My initial intention in using fat was to stimulate discussion. The flexibility of the material appealed to me particularly in its reactions to temperature changes. This flexibility is psychologically effective—people instinctively feel it relates to inner processes and feelings. The discussion I wanted was about the potential of sculpture and culture, what they mean, what language is about, what human production and creativity are about. So I took an extreme position in sculpture, and a material that was very basic to life and not associated with art. . . .

The fat on the *Fat chair* is not geometric. . . . The ends of the wedges read like a cross-section cut through the nature of fat. I placed it on a chair to emphasize this, since here the chair represents a kind of human anatomy, the area of digestive and excretive warmth processes, sexual organs and interesting chemical change, relating psychologically to will power. In German the joke is compounded as a pun since *Stuhl* (chair) is also the po-

365 Joseph Beuys. *Fat Chair*. 1964. Wooden chair, fat, and wire, 35⅜ × 11 13/16 × 11 13/16". Hessisches Landesmuseum, Darmstadt, Germany

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> lite way of saying shit (stool), and that too is a used and mineralized material with chaotic character, reflected in the texture of the cross section of fat.[2]

Although Beuys disavowed any connection between his chair and Duchamp's readymades, he did point out Duchamp's "combination of a stool(!) with a bicycle wheel" and acknowledged that his object and Duchamp's shared an "initial impact as humorous objects."[3] Where Beuys further relates to Duchamp is in his sexual metaphors and his obvious delight in punning. Nonetheless, Beuys's work has a spiritual dimension that transcends its purely physical aspects as well as the artist's social concerns. Beuys's objects are exemplars of transitory states of existence, witness to life, about life and death, about the life of materials and the ephemerality of the human condition. Both Duchamp and Beuys were fascinated with alchemy but used it to serve different ends. For Duchamp it served the life of the intellect. The medieval ambition to convert base metals into gold was appropriated by Duchamp as the conceptual basis for his altered readymades. For Beuys, alchemy meant more than the transmutation of base metals into precious ones; it signified an acceptance of the commonplace material as containing the properties of both the ordinary and the exalted.

The recovery of myth, the symbolic meaning in performance and dance of fire and ritual, the organic harmony of art and nature at its most elemental, the renewed preoccupation with alchemy are fundamental to much of the art of this period. During the mid- to late 1960s the Greek-born, Rome-based artist Kounellis presented a series of tableaux vivants that incorporated live birds and animals, plants, and human beings. Although these were in some respects comparable to the Happenings that took place in New York in the early 1960s, they differed significantly from them. The Happenings were characterized by improvisation and capitalized on chance effects; they were influenced by Dada, collage, and performance—most notably in the work of John Cage, Merce Cunningham, and Paul Taylor. They shared the rawness and randomness of the action painting and assemblage that prevailed in New York at the time they emerged. Kaprow spoke of the underlying premise of the Happenings in terms of four levels:

> One is the direct "suchness" of every action, whether with others, or by themselves, with no more meaning than the sheer immediacy of what is going on. This physical, sensible, tangible being is to me very important. The second is that they are performed fantasies not exactly like life, though derived from it. The third is that they are an organized structure of events. And the fourth level, no less important, is their "meaning" in a symbolical or suggestive sense.[4]

Although Kaprow considered the symbolism in his work important, he spoke of it as commonplace rather than esoteric. He thought of it as general and archetypal rather than private and preferred to keep his symbols "universal, simple, and basic."[5] Like Kaprow, Kounellis was influenced by Dada precedents in the exploitation of chance and improvisation. But, unlike his American counterpart, he is preoccupied with the power and myth of magic, with sacred, primitive

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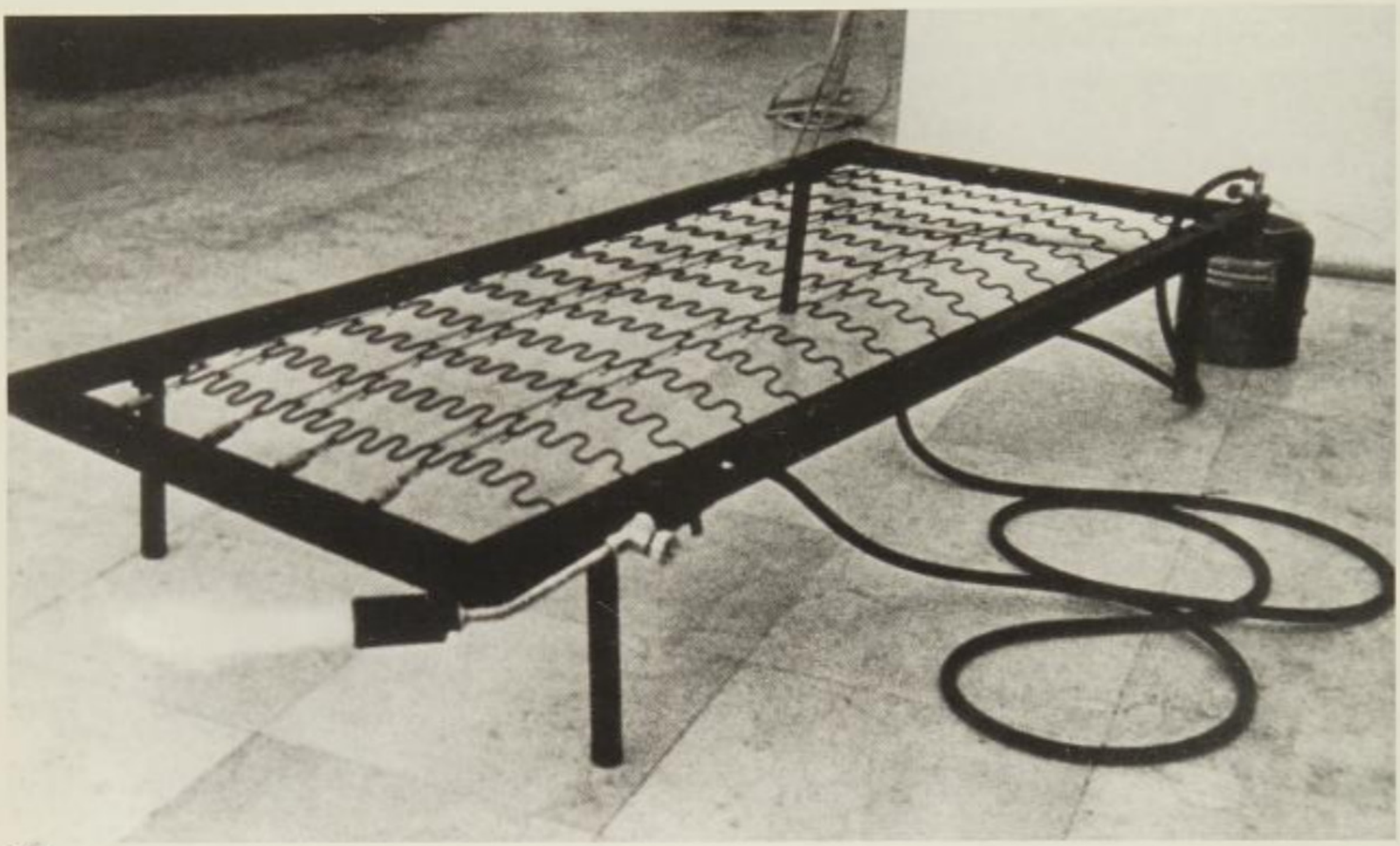
366 Jannis Kounellis. *Untitled (L'Attico).* 1969. Installation, twelve horses, in Galleria l'Attico, Rome

rites and rituals. His work has more in common with that of Beuys than it does with the noisy, comedic, and naive-seeming Happenings. Where the props from Oldenburg's Happenings became deadpan Pop images, the objects in Kounellis's single-image sculptures retain metaphysical overtones and approach the symbolic and spiritual power of icons. The magic, heroic, and pagan qualities of Kounellis's work may be traced to the influence of the artist's Greek heritage. But the characteristics and sources of his performances, environmental art, and single-image sculptures are many and complex. Altogether, they reveal a deep involvement with man, his culture and his history. Kounellis's work is, in fact, a unique synthesis of Greek legend and Dada myth. In it the artist speaks eloquently with humble materials, mocks our unquestioning acceptance of ancient and modern culture, pays homage to the anarchistic aesthetics of Yves Klein and Piero Manzoni, praises revolutionary thought and action, and, in true Dada fashion, protests the established orders of art, society, and politics.

In his installation at the Galleria l'Attico in Rome in 1969, Kounellis used twelve live horses (pl. 366). With this work he claimed, like Duchamp, his right as an artist to dictate both subject and context, and, like his Dada predecessor, the right of art to change, to be impermanent rather than finite. He addressed the ephemerality of art in numerous other installations and with it the subject of time and duration. *Untitled*, 1969 (pl. 367), is composed of a steel bed frame to which a propane gas torch is attached. The frame and the torch are yet another manifestation of Lautréamont's famous passage "Beautiful like the fortuitous meeting, on a dissection table, of a sewing machine and an umbrella,"[6] here



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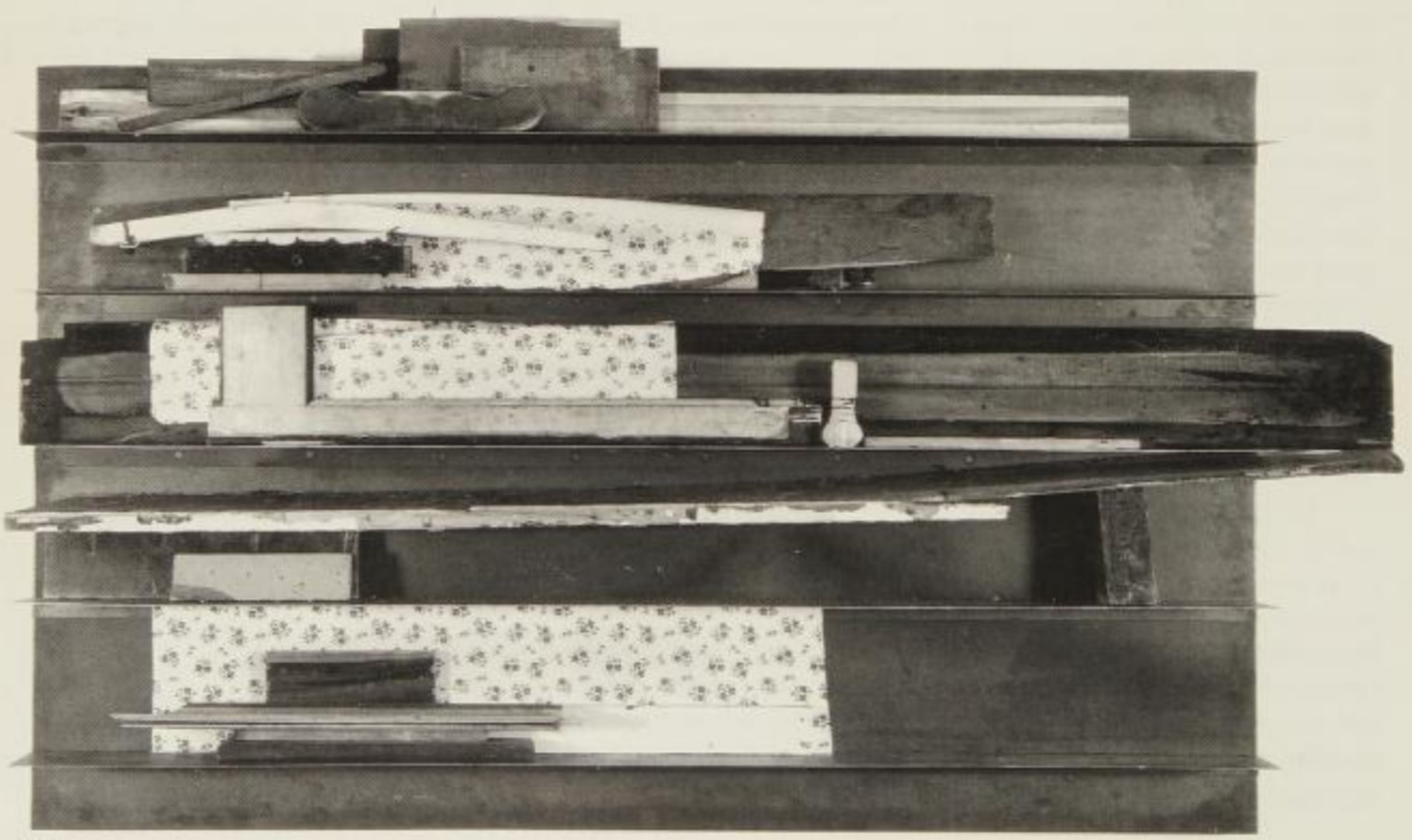

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embellished with the elements of humanity and death. In yet other works (pl. 368), Kounellis compressed layers of material, miming the strata of rock and dirt, plant and animal fossils one might uncover through an excavation of the earth's surface. In contrast to the northern mysticism apparent in Beuys's work, Kounellis brings to his own endeavors an earthy and elemental dynamic that parallels his Hellenistic origins. While many of his materials are similar to those used by American artists such as Robert Smithson (see, for example, *Non-site*, 1968, pl. 385), his involvement with history and prehistory, with time, duration, myth, and object identify him as uniquely European, a humanist concerned with the imprint of man on civilization and that of civilization on man.

In 1967 the Italian critic Germano Celant invoked the term *arte povera* to describe a group of European and American artists who had begun to concern themselves with large-scale environmental works made from fragile, impermanent materials. He described Arte Povera as:

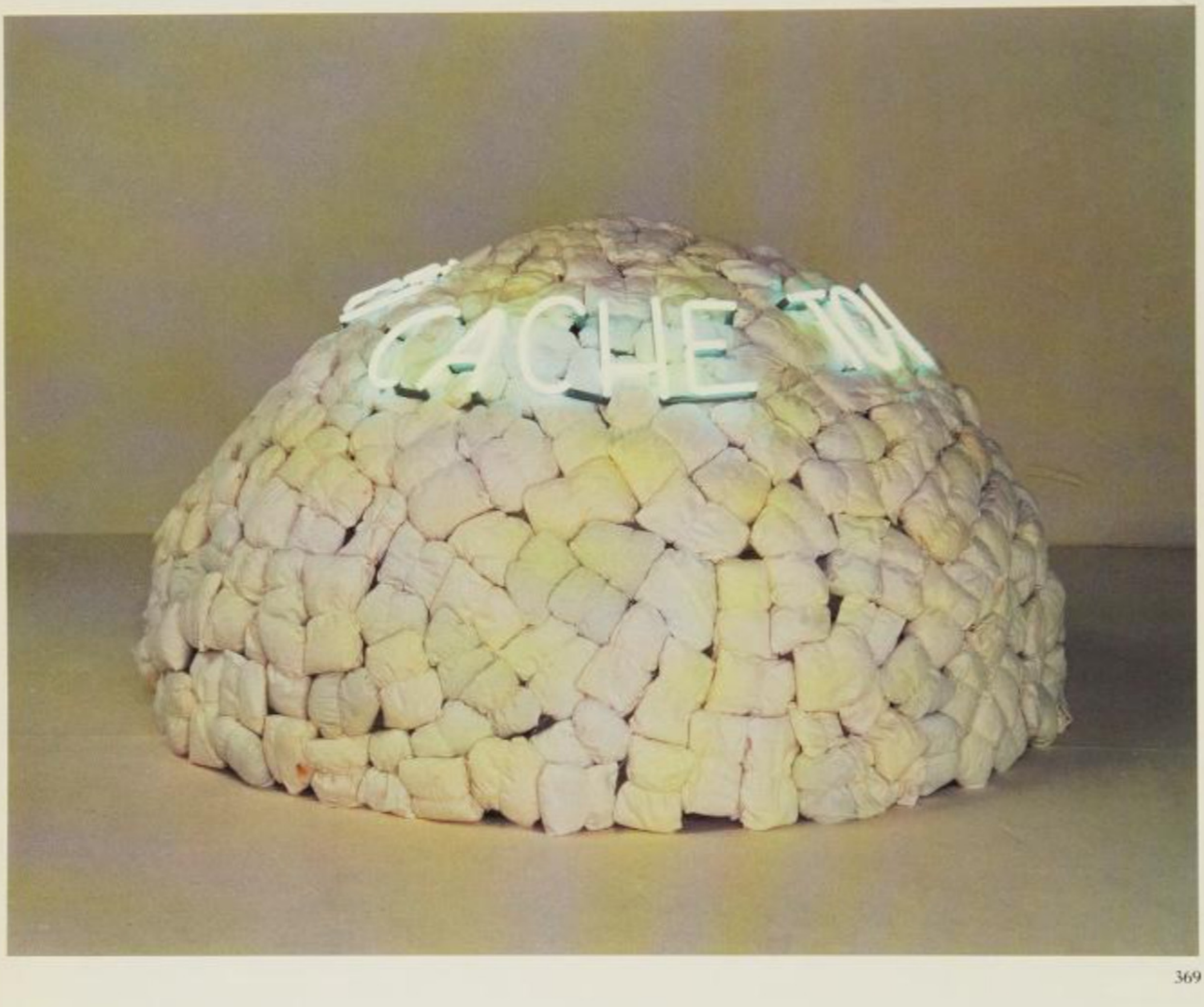
> . . . a movement that tends towards deculturization, regression, primitiveness and repression, towards the pre-logical and pre-iconographic stage, towards elementary and spontaneous politics, a tendency towards the basic element in nature (land, sea, snow, minerals, heat, animals) and in life (body, memory, thought), and in behavior (family, spontaneous action, class struggle, violence, environment).[7]

Artists as diverse as Beuys, Kounellis, Smithson, Bruce Nauman, and Eva Hesse, among others, were grouped under its rubric. Arte Povera is actually synonymous with the work of several Turin-based artists, among them Mario Merz, Giovanni Anselmo, Giuseppe Penone, Giulio Paolini, and Piero Calzolari.

367 Jannis Kounellis. *Untitled.* 1969. Steel bed frame with a propane gas torch, 74¾ × 35⅜ × 13". Collection Frederick Erwin Rentschler, Germany

368 Jannis Kounellis. *Untitled.* 1983. Assemblage, 5'2¼" × 9'1" × 7". The Sonnabend Collection, New York

Much of the work by the Italian artist Mario Merz is based on the mathematical Fibonacci series, "in which numbers develop in progressive series towards infinity, starting from number one. In their progress, each preceding number is included in the number following it." In this statement of 1970 accompanying his exhibition at the Sonnabend Gallery in New York, Merz further noted: "This compounding of each number in the one that follows is the basic, rhythmic law of numbers in which Fibonacci develops the mathematics of organic growth in nature."[8] Merz found, as others had before him, in nature's forms—the pine cone, the male bee, the pineapple—the Fibonacci progression and in certain organisms like the silkworm the form of the spiral. Merz used elemental forms and mathematical growth patterns in his art beginning in the late 1960s. He devised a series of elegant structures in the form of an igloo (pl. 369) and constructed them from composite readymade materials. Like many artists working in the 1960s he was interested in exploiting the nature of materials—hard, soft; transparent, opaque—and added neon tubes to convey the dimension of language and light. Like Beuys, Merz prefers materials that are fragile and impermanent, although his works usually can be viewed as complete rather than as the by-product of a performance. Transparency plays a large role in Merz's aesthetic; he has manipulated it to define one shape in relation to its surroundings or to silhouette a series of shapes, usually igloos, which nest one inside the other. Although his igloos are uninhabited, Merz has worked with clothing and fruit to suggest a human context for an otherwise abstract sequence of forms. Even where Merz uses an article of clothing or an umbrella,



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369 Mario Merz. *Objet cache-toi.* 1968. Metal, wire mesh, fabric, and neon, height 43 5/16"; diameter 82¾". The Sonnabend Collection, New York

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370 Mario Merz. *Umbrella.* 1967–68. Umbrella, neon tube, and spray paint, 24 × 78 × 28". Collection Tommaso and Giuliana Setari

however, he pierces it with a strand of neon, thereby aesthetically distancing himself and the viewer from the real nature of the object (pl. 370). Merz is focused on the fundamental forms of these objects and sees in them linkages between man and nature.

Penone shares with Merz and other artists who live and work in the vicinity of Turin an interest in the organic. Conscious that the vicissitudes of nature have left their traces on man, Penone has sought an exchange of the process. To demonstrate his belief in the possibilities of altering nature's configuration, he devised his own system of intervention. Aware of the traces of human activity passed down to us from prehistoric times, Penone has left his imprint, in the form of an iron cast, on a tree trunk in the position where he had originally clasped the tree (pl. 361). He has used his breath to displace a pile of leaves, and from the shape of this displacement he has created terra-cotta vessels; he has carved and shaped a portion of a tree, leaving other portions intact to serve as a reminder of the original. Much of his work of this period pairs the living form and the altered original. Nature is both the point of departure and the point of closure, for the organic object functions as the introduction of the concept and its conclusion; the more apparent the concept, the more concrete the form, the more elusive the totality. For this concept to be viable, the organic object and its

altered companion need to play off one another, very much in the manner of Duchamp's readymades and the legion of altered objects that followed in their wake. In other instances, however, the absence of the living subject enhances the mystery of the newly made or remade work.

Artists like Anselmo, Calzolari, and Paolini also make use of the found object or readymade materials. Paolini combines plaster casts with materials such as silk and photographs (pl. 371) to invoke antiquity, but it is a classicism that has come down to us through our knowledge of civilization in the form of remade casts. In Paolini's work we are not gaining insight into our past, we are looking at it through the mirror of the present. This mirror is distorted and represents a simulation of an actual civilization. As we have long since accepted a pastiche of the original, why not accept a copy of a copy? A work by Paolini thus invokes the original at the same time that it comments on it and comments as well on a society—ours—that is so willing to settle for so little genuineness.

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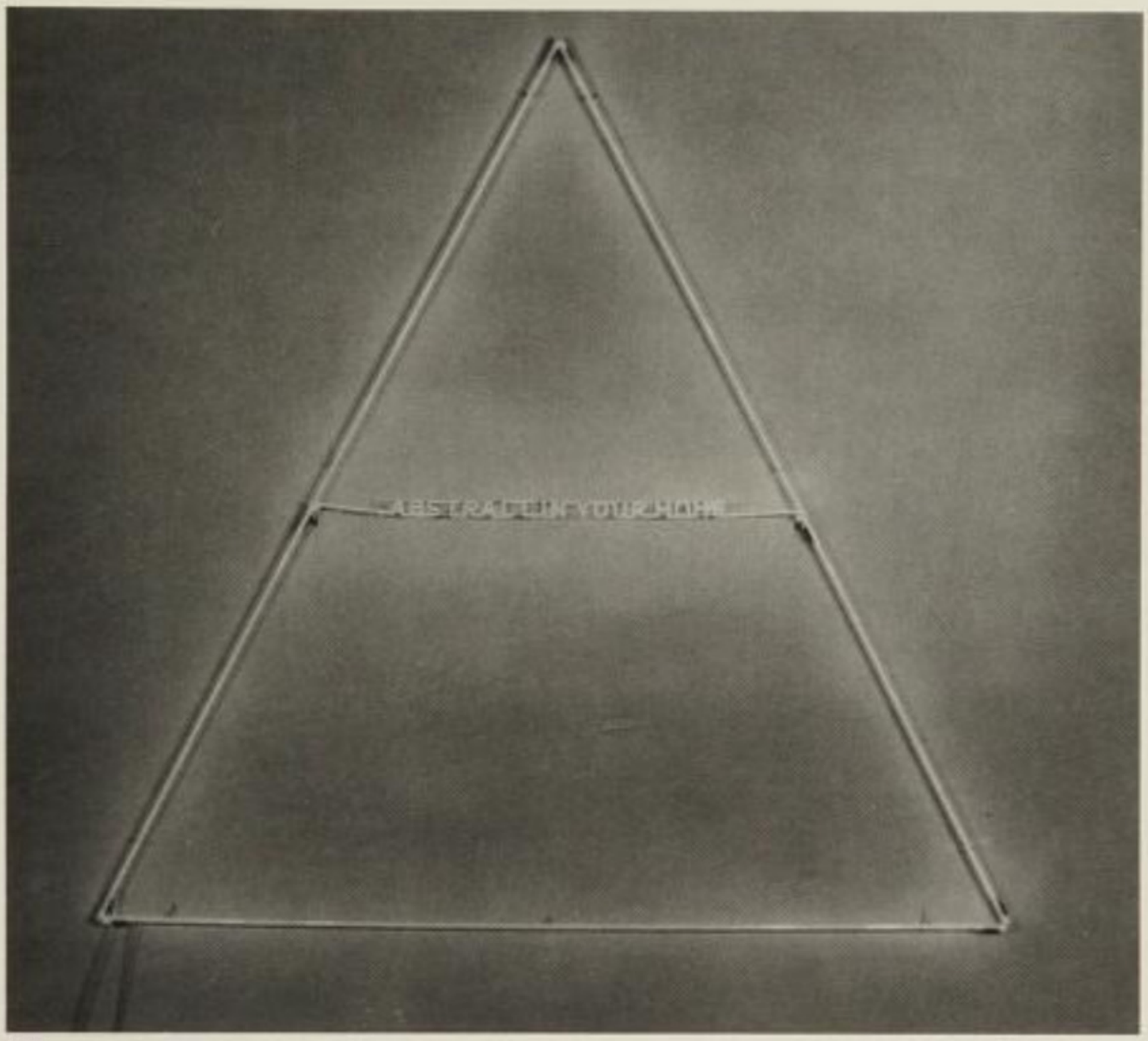

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371 Giulio Paolini. *Nessus (Nesso).* 1977. Plaster, photograph, and silk, height 72⅜". Stedelijk Museum, Amsterdam

372 Giovanni Anselmo. *Il cotone bagnato viene buttato sul vetro e ci resta.* 1968. Glass, cotton, pail, sack, and sawdust, 82⅝ × 47¼ × 19⅝". The Sonnabend Collection, New York

373 Piero Calzolari. *Abstract in Your Home.* 1970. Neon, 76 × 76". The Sonnabend Collection, New York

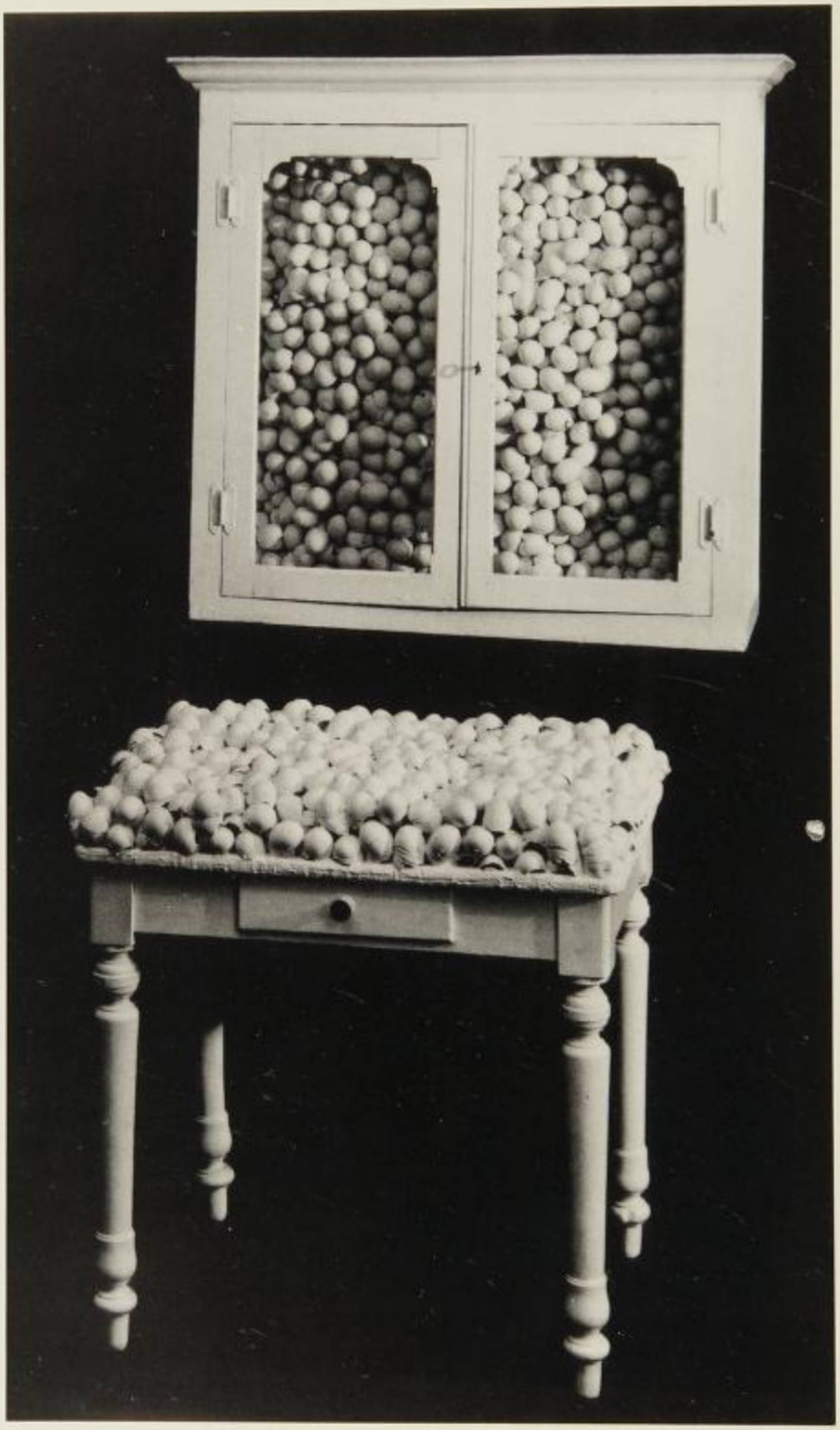
Anselmo, on the other hand, is more elemental, even minimal in his choice of forms. In works dating from the late 1960s (pl. 372), he effectively makes use of natural materials to create simple yet profound statements about the nature of gravity and infinity. Many of these works are both floor- and wall-related; all are of a measure that relates the work to the viewer. Anselmo's pieces have much in common with other basic primary structures to be found in late 1960s work in Europe and America. Like many of his European counterparts, he enhances his forms with allusions to natural phenomena, thereby endowing his work with nuances of meaning that enliven but do not obscure their graceful form.

Calzolari, too, uses simple, basic shapes, often combining neon with one or more forms (pl. 373). His neon writings are language about art, and in this respect his work may be compared with artists like Nauman and Joseph Kosuth, who were working in neon at approximately this same period. Although Calzolari's medium descends from the use of writing in art that began with the Cubists and Futurists in our own century, it has more to do with the Dada notion of using language to contradict or comment on an object than with the Futurist principle of using language to heighten the "noise" of an image or the Cubist concept of using language as a visual device or as a way of referring to a topical subject. Calzolari uses language as a conceptual device, to remark on the notion of the object, its nature, and the nature of the art object.

374

374 Marcel Broodthaers. *Pense-Bête.* 1963–64. Books, paper, plaster, plastic spheres, and wood, 38⅝ × 33⅛ × 16⅞". Private collection

375 Marcel Broodthaers. *Une table d'oeufs.* 1965. Table, eggshells, and paint, 41 × 39⅜ × 15¾". Private collection



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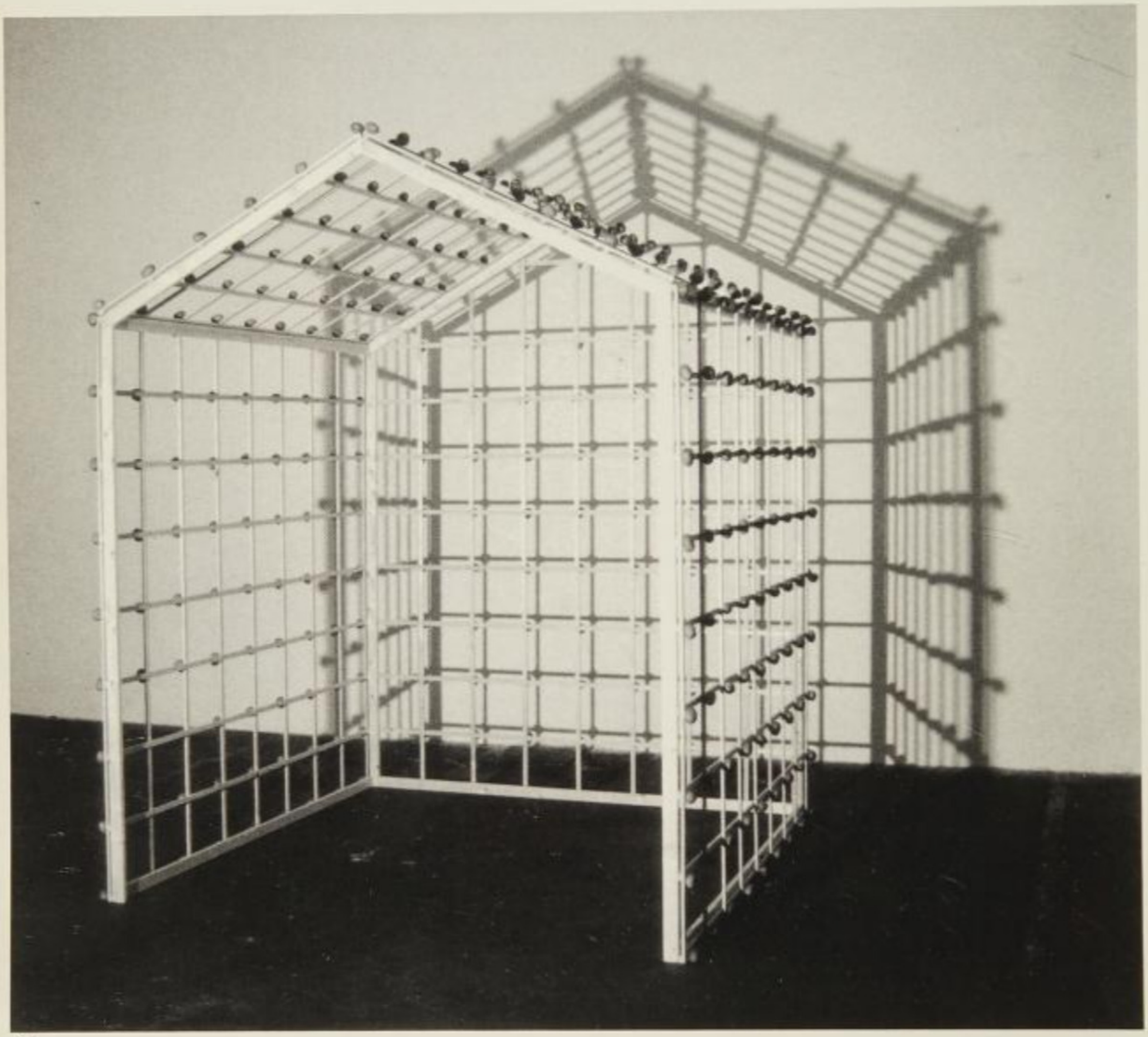
The artists who belonged to the Arte Povera movement can be seen as fulfilling the mandate first expressed by the Dadaists some half-century earlier. They continue to act on the principles of chance and change and to experiment with the found object, both man-made and natural. The composite forms that result have an added dimension: the objects set off a complex dialogue between the artists and their culture, history, and myth.

Although Marcel Broodthaers was not involved with the Arte Povera movement, his work shares with theirs an interest in metaphor. Broodthaers first exhibited in Brussels in 1964. At the Galerie Saint-Laurent he showed several objects, among them a work consisting of the remaining copies of his book *Pense-Bête* (pl. 374). The books were still partially wrapped in their original paper and secured, or so it seemed, by a base of plaster. In fact, they could be removed from their plaster support; the precariousness of the support and the casualness with which the books were displayed are typical of the way in which Broodthaers worked. Like Magritte, Broodthaers capitalized on the association of dissimilar fragments or objects placed together in incongruous juxtaposition, as evidenced in works such as *Une table d'oeufs*, 1965 (pl. 375). Unlike his fellow countryman, however, Broodthaers focused on the meaning of the fragment of an idea rather than on the illusion of reality.

Like Broodthaers, Sigmar Polke is an artist whose work was influenced by the Dada movement. Born in Silesia in 1941, Polke fled East Germany for West Germany when he was only twelve. He became a student of Beuys and, like the older artist, has been engaged in representing the social and political aspects of German culture in a manner that sets his work apart from his 1960s American counterparts. Polke's distinctive approach to his subjects has allowed him, like his Dada precursors, to move with ease from painting and photography to installations and objects and to alternate between the state of flux we associate with contemporary culture and the static finite order of history.

Polke's *Potato House (Kartoffelhaus)*, originally created in 1967 (pl. 376), is one of a number of objects he made in the late 1960s. Like many of the Arte Povera artists, although not associated with the group, Polke chose to work with "poor materials" and to allow them to suggest forms to him. In *Potato House*, he created an elegant structure that is at once compelling and a whimsical home to the lowly potato, a basic staple of the Western European diet often associated with hunger or poverty. Since Polke's work is often cryptic, it is difficult to know if he intended his work as a reference to such masterpieces as van Gogh's *The Potato Eaters*, 1885. In any case, the construction is an ironic commentary on the society that permits poverty and luxury to exist in both life and art, that one can be made to question the other, and that reason and order mask chaos. Polke's alternatively tongue-in-cheek and mordant view of life and culture can be self-deprecating and arrogant. It can also be subversive.

In Polke's sweeping denial of the rational view of history and culture, he has found much to satirize in such twentieth-century absolutes as Cubism, Constructivism, and Conceptualism. As a student in the early 1960s he joined the artist Gerhard Richter in taking up the cause of Capitalist Realism; subsequently he flirted with Pop art and its cynical manipulation of kitsch, the media, and culture. Like Duchamp and Picabia, to whom he is perhaps the most indebted, he questions the value of art and with it the value of the culture that endorses it.

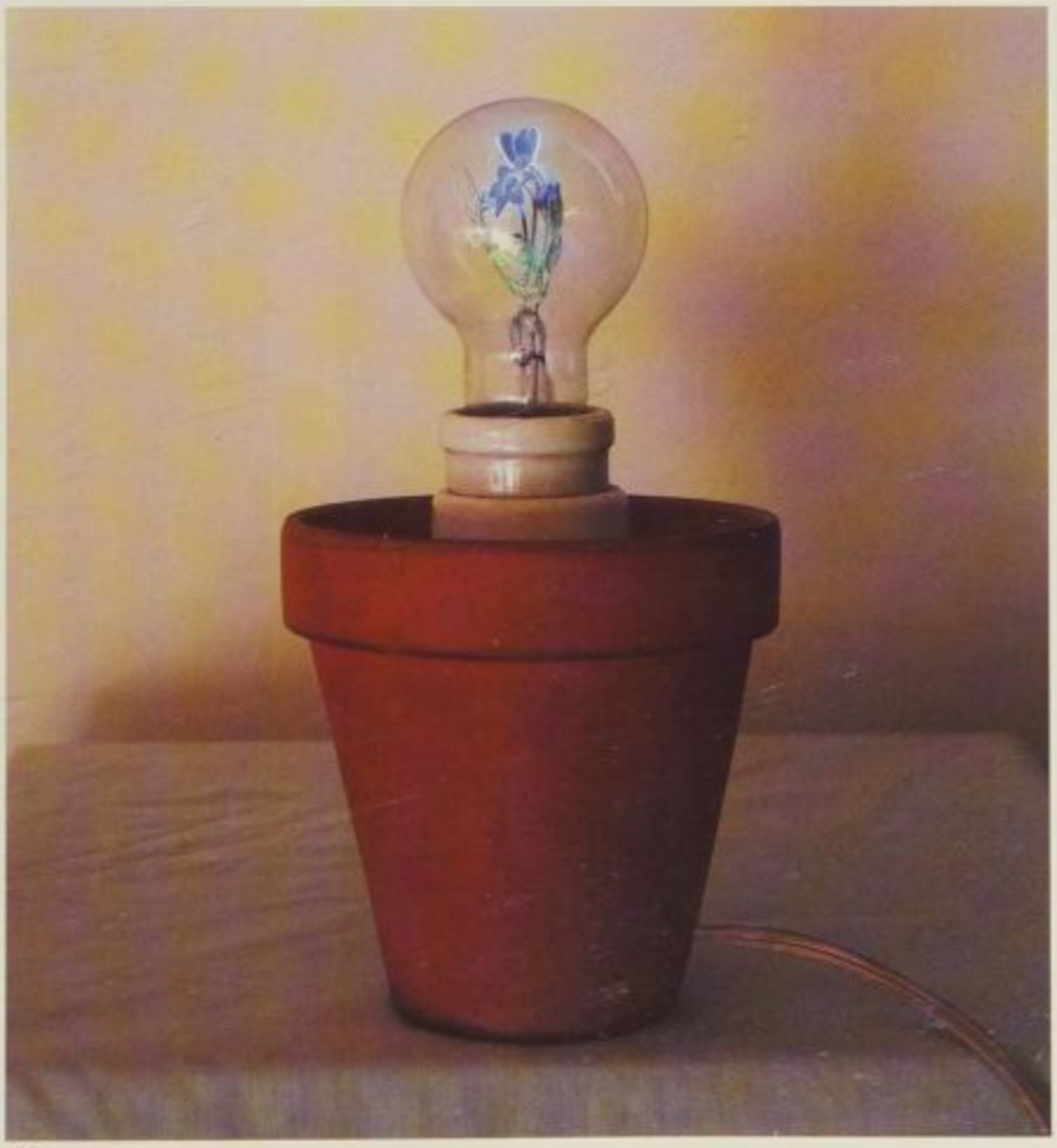


376

376 Sigmar Polke. *Potato House (Kartoffelhaus).* 1967 (original destroyed)/ reconstructed 1990. Wood, potatoes, 99¼ × 78¾ × 78¾". Courtesy Michael Werner Gallery, New York

At times, he also seems to be questioning the seriousness of his own work.

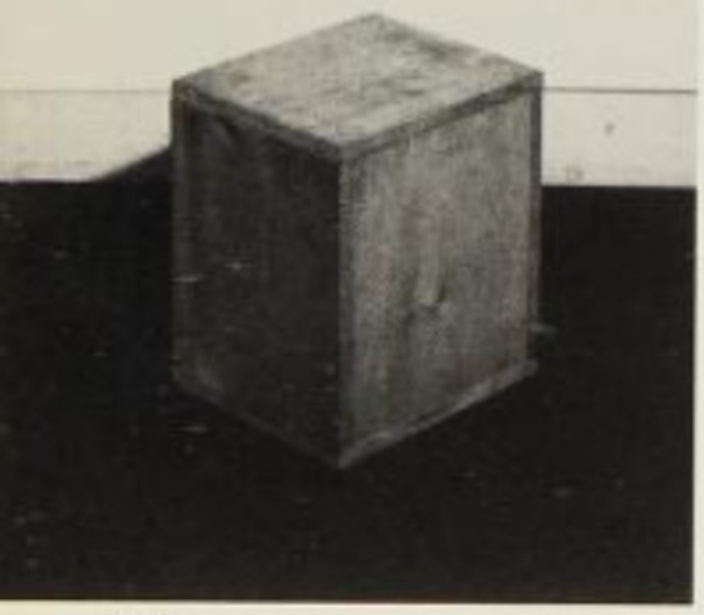
On other levels, Polke has produced some of his most thoughtful work when he delved into the subject of *The Watchtowers (Hochsitz)*, a series of paintings dating from 1984–88 that offer a somber reappraisal of the meaning of the Nazi death camps. And like the magician that he is, he also found new meaning in the meaning of alchemy, experimenting with such materials as arsenic, aluminum, silver nitrate, and zinc, which he applied to his canvases using a method that resembles that used in the development of photographic film. In these works of the 1980s, the alteration of a painting in time leaves the work open to a type of change beyond the artist's control. Randomness and chance come into play in these as in earlier works in a way that manifests man's existential destiny. That Polke's art reflects a nihilistic view of art and reality is not surprising for an artist who grew up in the wreckage of postwar Germany. Nor is it surprising that he continues to question both rationalism and metaphysics, two of the most enduring beliefs of Western civilization. The kind of self-reflective inquiry to which he subjects his art often leads to unpredictable results. In this respect, he is closest to the alchemist Duchamp and the shaman Beuys.



377

377 Dan Flavin. *Barbara Rose*. 1962–64. Terra-cotta flowerpot, porcelain receptacle with pull chain, and Aerolux Flowerlite, height 8½". Collection Barbara Rose

378 Walter de Maria. *Walk around the Box*. 1961. Wood box and oil on canvas, box: 15¼ × 11½ × 13¼"; painting: 49½ × 24". Collection the artist



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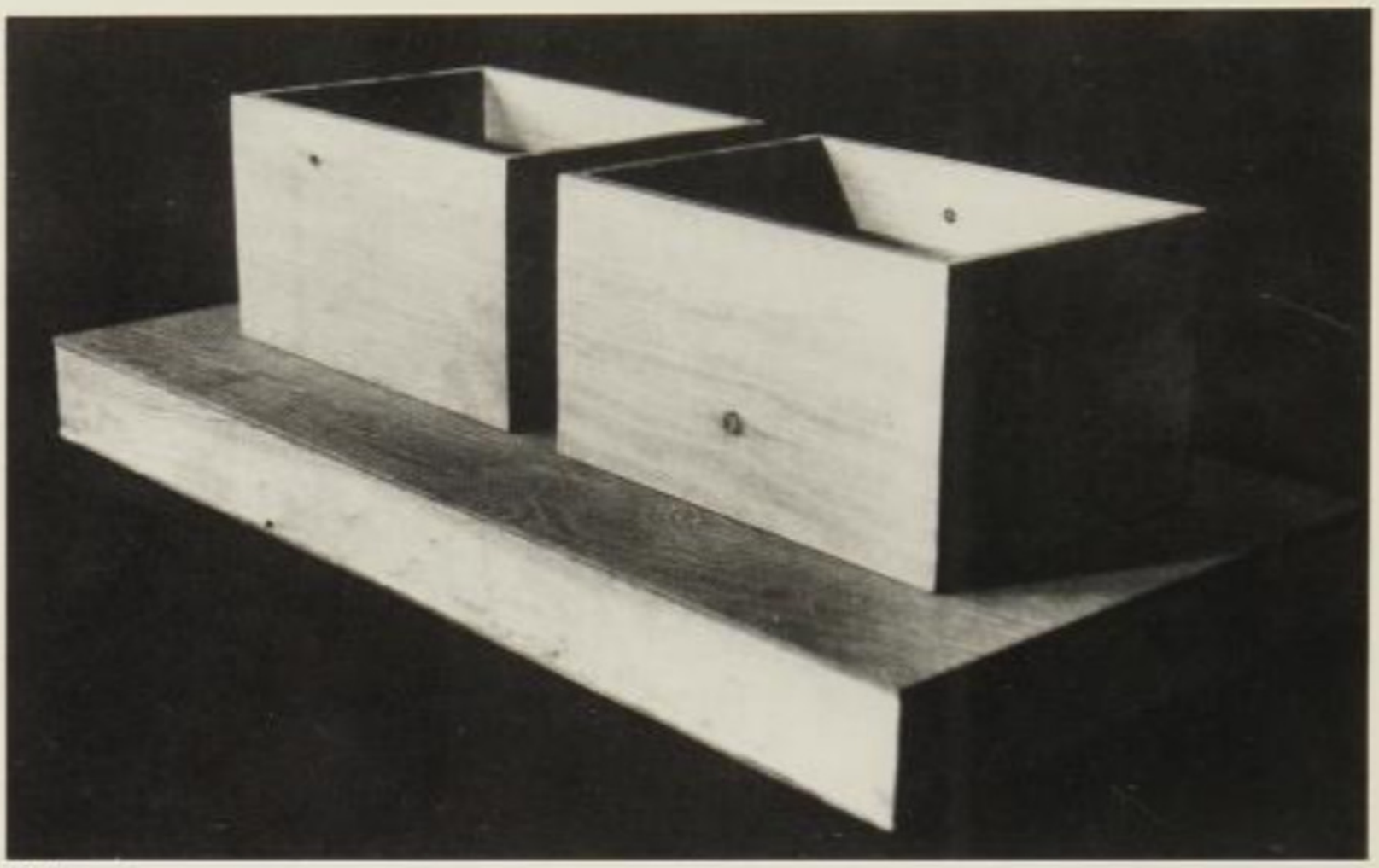
379 Walter de Maria. *Boxes for Meaningless Work*. 1961. Wood, 9⅝ × 13³⁄₁₆ × 18". Collection the artist



379

380 Robert Morris. *Box with the Sound of Its Own Making*. 1961. Teak and recorded tapes, 9¾ × 9¾ × 10". The Seattle Art Museum. Gift of Mr. and Mrs. Bagley Wright

381 Robert Morris. *Three Rulers*. 1963. Painted wood, height 36". Private collection

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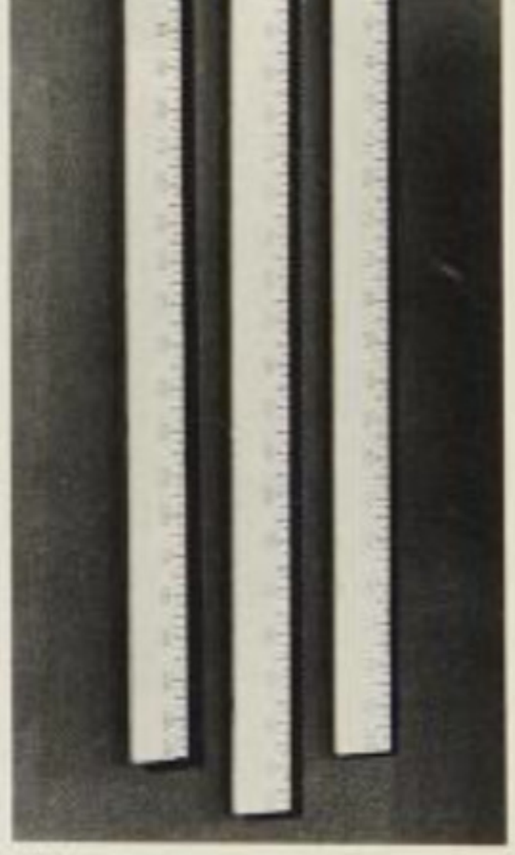

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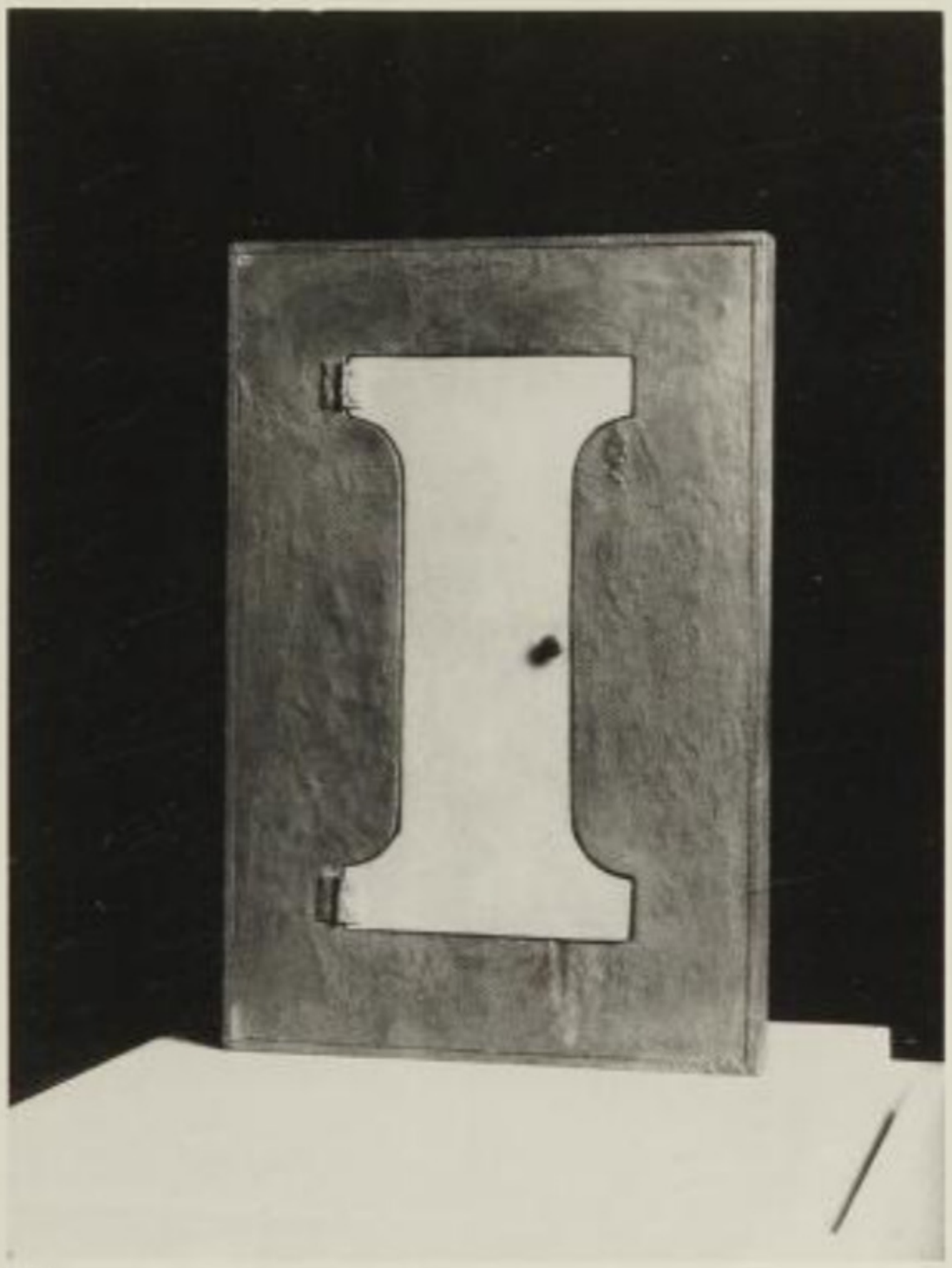

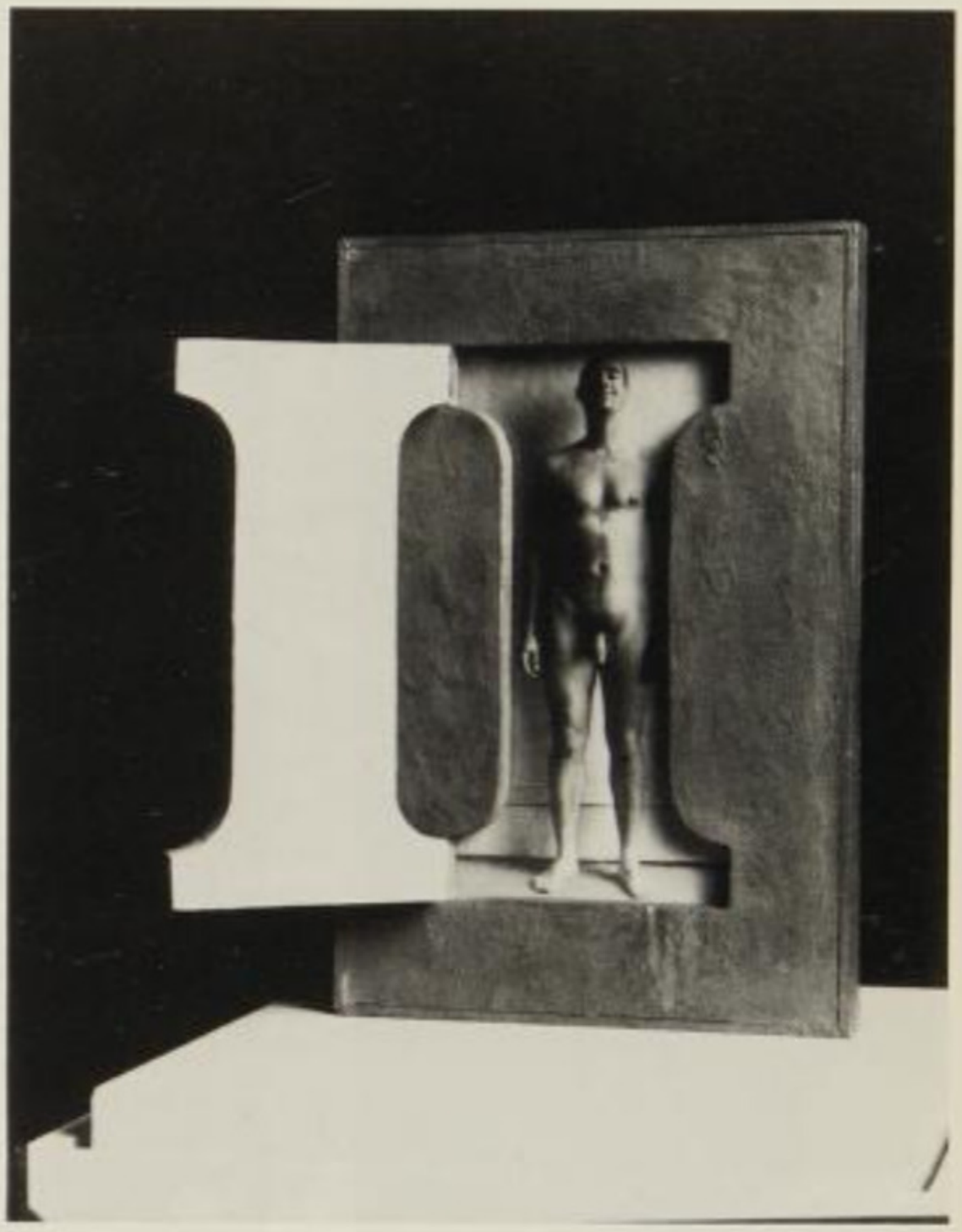

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382 Robert Morris. *I-Box*. 1962. Mixed mediums, 12×18". Collection Leo Castelli

The approach that the New York artists took to the found object was significantly different from that of the Europeans. While artists in New York were as concerned with process and duration, they were interested less in the metaphysical connotations of an object than in its physical properties. For many of the Americans, the object was viewed empirically as containing its own meaning rather than projecting symbolic meanings, and the process of making art revealed the nature of the object. This approach can be seen in the Dada-oriented objects made by several Minimalists, among them Walter de Maria, Dan Flavin (pls. 377–79), and Robert Morris early in their careers. Morris's *Box with the Sound of Its Own Making*, 1961 (pl. 380), is an important early example of this genre. Morris's piece reflects a 1960s interest in process as it contains a tape recording of the box under construction. *Box with the Sound of Its Own Making* is a play on Duchamp's *Ball of Twine (With Hidden Noise)* of 1916 (see pl. 194), a readymade that consisted of two brass plates and a ball of twine containing a small, unknown object, which made noise when it was shaken. *Box* was followed by a number of important pieces, among them *I-Box*, 1962, and *Three Rulers*, 1963 (pls. 382, 381). Morris's objects are witty takes on the concept of the readymade as exemplified by its master creator, Marcel Duchamp. They are also comments on the ironical object-oriented art of a near-contemporary, Jasper Johns, and a deadpan presentation of the object as a thing in and of itself. The

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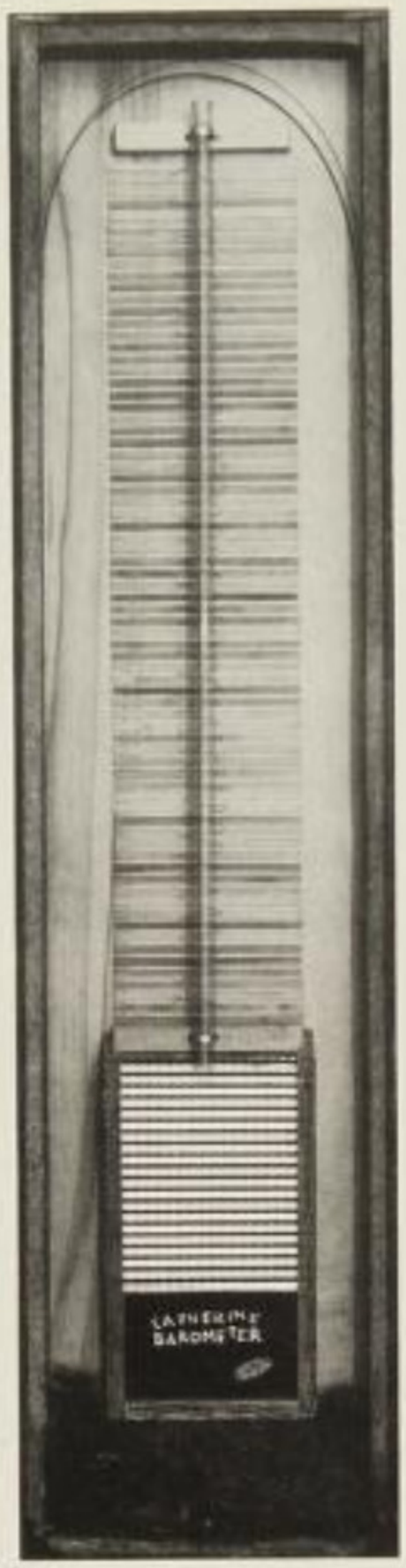

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385

383 Robert Morris. *Card File.* 1963. Metal index file with typed index cards, 27 × 10¾ × 2". Private collection

384 Man Ray. *Catherine Barometer.* 1920. Washboard, tube, and color chart, 47¼ × 11¾". Private collection

385 Robert Smithson. *Non-site (Palisades—Edgewater, N.J.).* 1968. Painted aluminum, enamel, and stone, 56 × 26 × 36"; map and description: ink on paper, 7⅜ × 9¾". Collection Whitney Museum of American Art, New York. Purchase, with funds from the Howard and Jean Lipman Foundation, Inc.

I-Box makes reference to Johns's *Target with Plaster Casts* (see pl. 326) and to the voyeuristic nature of Johns's hidden objects, a series of body parts. Like Johns's *Target with Plaster Casts*, Morris's *I-Box* is autobiographical. The "I" refers to the self, revealed in part by the image of the artist, naked and grinning. Like Johns and Duchamp, Morris enjoys playing the role of voyeur, hiding and then revealing himself. The "I" also represents ego, the ego of being, the ego of being an artist. Morris contrasts and complements this phenomenon with that of the box itself, its identity bound up with its method of construction.

Three Rulers is a play on Duchamp's *3 Standard Stoppages*, 1913–14 (see pl. 186), an assemblage of three threads glued to three strips of painted canvas, each mounted to a glass panel, and three pieces of wood shaped on one edge to match the curve of the threads. The entire ensemble fits neatly into a wooden box. Here again, Morris took Duchamp as his point of departure and contributed his own perception to the treatise on measurement. How we measure objects and how we present them in art was handed on to twentieth-century artists as a convention originating in the Renaissance. When that convention was abro-

gated by the Cubists, the notion of measure was reexamined and restated by different artists at different times. Duchamp isolated the phenomenon itself and commented on it in his seminal work. Morris made the measure a more literal one by creating a work from three rulers of different lengths, recapitulating the history of measure by presenting it as an object. He used the object to make reference to Duchamp and his commentary on the subject, and he encapsulated both to question the concept in relationship to conventional pictorial wisdom.

Card File, 1963 (pl. 383), is based on Man Ray's *Catherine Barometer* of 1920 (pl. 384), and embodies some of the same deadpan attitudes that were common to Man Ray's objects of the 1920s. Morris's index includes the types of reference one would expect on a card file as well as other notations that are more cryptic, which may refer to the artist's own concerns. Heading the list of subjects is Accidents, followed by: Alphabets, Cards, Cards - 2, Categories, Changes, Cement, Communications, Completion, Conception, Considerations, Criticism, Cross Filing, Dates, Decisions, Decisions - 2, Dissatisfactions, Deleted Entries, Delays, Duration, Dimensions, Forms, Future, Index, Interruptions, Locations, Losses, Materials, Mistakes, Names, Number, Owners, Possibilities, Prices, Purchases, Recoveries, Repetition, Signature, Size, Stores, Tenses, Time, Title, Trips, Trips - 2, Working - 1, Working - 2. Like his other pieces of the period, *Card File* can be accepted on one level as just that, a straightforward rendition of the mundane and the ordinary. To make things just a bit more complicated, Morris has added references to chance (here read accidents), conception, duration, dimension, form, repetition, tense, and time, so that on a second reading, the index entries can be read as references to the object, its conception, and its physical properties. As with so many of Morris's objects of this period, what is seemingly straightforward requires concentration, repetition, and thought about the object and what it represents. While the work is self-referential it is not necessarily self-explanatory, and, like other work by Morris, it is ambiguous and indeterminate.

In the mid- to late 1960s the work of artists like Robert Smithson, Eva Hesse, Bruce Nauman, and Keith Sonnier represented a highly subjective, idiosyncratic art (pls. 385–88). They professed an antiformalist attitude toward materials and a loosening of the boundaries of geometric structure to replace the rational, formalist approach of Minimalism, first proposed by artists like Morris, Carl Andre, Dan Flavin, and Donald Judd. Minimalism is an art based on concept and execution, repetition and measure. It consists of work that is fabricated and assembled. Although the work of this younger generation grew out of Minimalism and was initially identified with it, these artists became preoccupied with process and materials, taking wood, leather, rope, rubber, cotton batting, fabric, wire, leaves, hemp, gravel, ashes, and sandbags and scattering, strewing, randomly assembling or propping, stacking, or aligning them into a semblance of order. This approach to sculpture, which has its roots in both the Dada aesthetic and the aesthetic of assemblage and junk sculpture, admits the ephemeral, the transitory, the haphazard into sculpture and subverts the many principles by which sculpture was still, for most people, recognized until then. The fixed, stable, geometric forms of the Minimalists were replaced by an indentation in the earth, a mound of rubble, a sequence of mirrors.

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386 Eva Hesse. *Several.* 1965. Acrylic, papier-mâché over rubber hose, 84 × 11 × 17". Saatchi Collection, London

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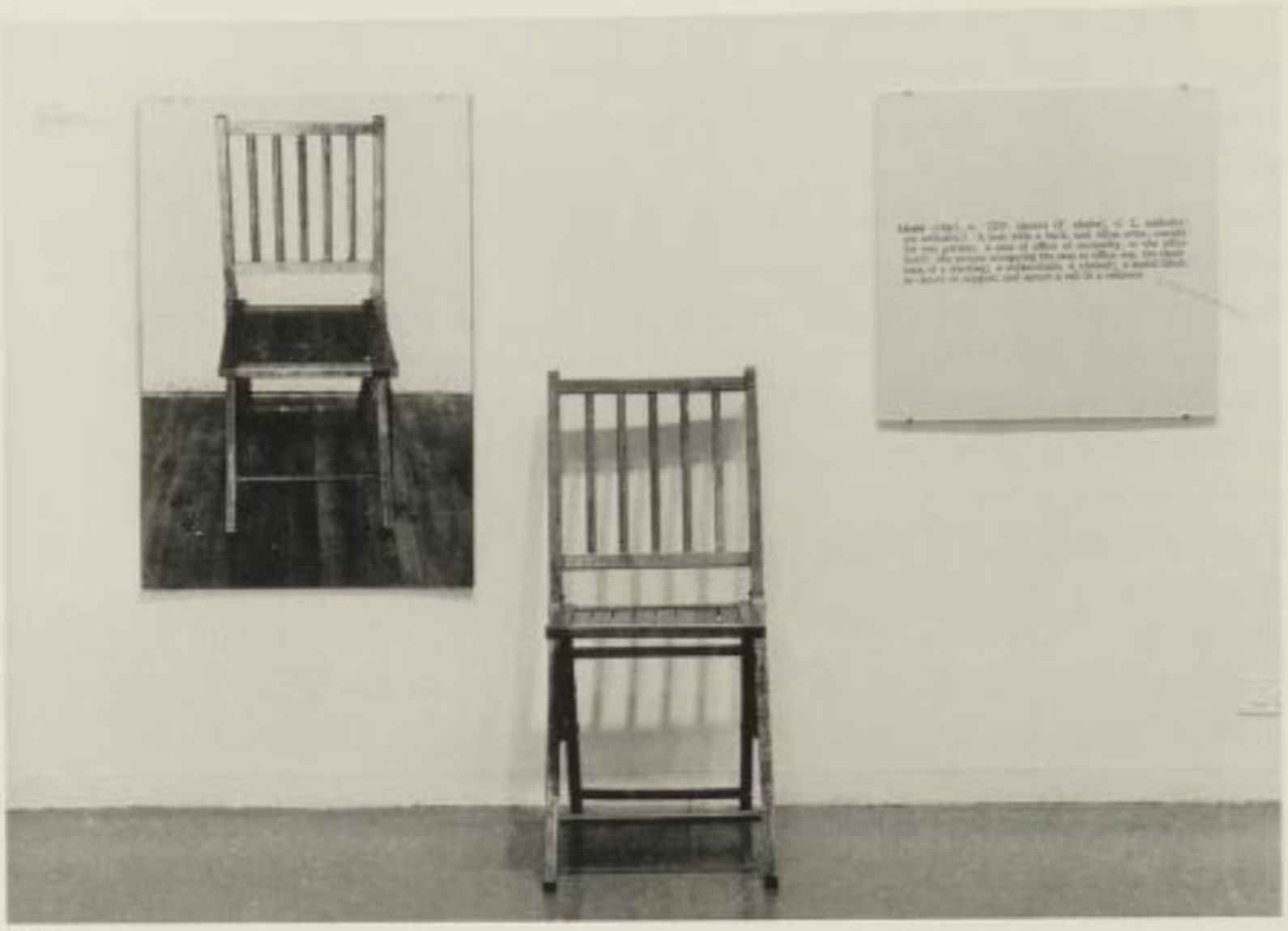
By focusing on process, these artists were able to deemphasize the finite quality of objects and to experiment with a wide range of new attitudes and forms. For Nauman, as earlier for Morris, the documentation of the artist's engagement with the work is of paramount importance. Nauman painstakingly recorded the inconsequential acts of his daily routine in the studio. He downplayed the customary significance of the object by making it almost invisible; it receded into the peripheral vision of the spectator, as the sound of the tape recordings filled the space instead. His titles provide the key to an understanding of the work and offer, in the best Duchampian mode, an ironic and witty commentary on the events surrounding the creation of a work and the nature of an object as art. One of the ways in which Nauman minimalized the object was to pare away the physical properties of his work to a degree that they seemed insignificant; he used such generally nondescript materials as aluminum foil, plastic, foam rubber, felt, and grease, which lacked the tactile or visual properties usually associated with found objects or industrial materials (pl. 388). As he reduced his structures to a minimum, they assumed an impassive and anonymous aspect in the face of both the spectator and the environment. To the extent that the object became the receiver for an event such as Nauman's daily studio routine, his work was extremely effective in emphasizing the disjunction between the two. Beginning in late 1965, Nauman experimented with neon, later using it to express such loaded subjects as life and death, sex, and violence. More recently he created a series of assemblages in which animal carcasses become an indictment of man and his destruction of the environment. In much of his work, the form is emblematic, a surrogate for a dialogue that has its own mazelike complexity.

387 Keith Sonnier. *In Between.* 1968. Glass, latex rubber, incandescent bulbs, and electric timer, 91½ × 69 × 6". Courtesy Barbara Gladstone Gallery, New York

388 Bruce Nauman. *Collection of Various Flexible Materials Separated by Layers of Grease with Holes the Size of My Waist and Wrists.* 1966. Aluminum foil, plastic sheet, foam rubber, felt, and grease, 18 × 90 × 1½". Saatchi Collection, London

Like Morris, Joseph Kosuth has also used objects in a conceptual context. His *One and Three Chairs*, 1965 (pl. 389), combines a wooden folding chair with a photograph of the object as well as its dictionary definition. *One and Three Chairs* is concerned with the relationship between the real object and its abstract possibilities: the illusion of the object, the idea of the object. From these experiments he moved to definitions of such concepts as "transparence, transparency, transparent," "object," "universal," "nothing," all of which he titled "Art as idea as idea," in his belief that he was advancing Ad Reinhardt's "art-as-art." Reinhardt had arrived at this definition of art by subjecting art to what he thought it was not, stating that art was "non-objective, non-representational, non-figurative, non-imagist, non-expressionist, non-subjective."[9] Kosuth, however, in contrast to Reinhardt, often used found objects in his work in an attempt to reveal art's fundamental definition. Since objects signify meaning by virtue of their very existence in the real world, Kosuth's use of them deviates from Reinhardt's concept. Kosuth's use of dictionary definitions as enlarged photostats was meant as a commentary on the state of painting, which he considered obsolete. In 1970 he began to show information tables, stacked with materials that changed each week; they brought the artist to the stage of inception, by visualizing the conception of "Art as idea as idea."

That same year, the French conceptualist Christian Boltanski elaborated on Minimalism and Conceptualism by using photographs to document a fictional family. In *Photograph Album of the Family D. 1939–1964* (pl. 390), he created a family portrait comprised of photographs assembled in carefully placed units.



389

389 Joseph Kosuth. *One and Three Chairs.* 1965. Wooden folding chair, 32⅜ × 14⅞ × 20⅞"; photograph of chair, 36 × 24⅛"; and photographic enlargement of dictionary definition of chair, 24 × 24⅛". Collection, The Museum of Modern Art, New York. Larry Aldrich Foundation Fund

Despite its Minimalist and Conceptual underpinnings, however, the work is memorable for its emotional resonance. Although the meaning of the work is obscure, its references to the Holocaust are inescapable, evoking a poignant sense of tragedy and loss. Although we cannot know this fictional family we can understand their reference. Their reality, then, is separated from what we experience of them from their photographs but no less formidable. In subsequent works, Boltanski used lamps to illuminate his images; these lights invoke the votive candle and create an even greater sense of loss in the viewer. Boltanski's memorials alter the context from which Minimalist and Conceptual art arose. These were not movements that dealt with subject matter like the Holocaust or, for that matter, with man. Theirs is principally an art of rational thought and primary forms. Boltanski's alteration of the original premise of Minimalism came at a time when other artists were also beginning to use its forms to deal with other issues. His work is an early example of a change in direction that occurred in art later in the 1970s.

In 1966 the artist Hanne Darboven, working in Hamburg, began to make handwritten notations on graph paper. Using excerpts from her own diary together with a calendar that she devised, she developed a precise formal vocabulary based on repetition and order. Like other 1960s conceptual artists, such as Joseph Kosuth and Lawrence Weiner, her work explored the nature of language and the duration of time. Throughout the 1970s she continued to explore this idiom, but in the 1980s Darboven expanded her theoretical premise to include a series of remarkable installations that center around carefully chosen episodes in Western history and culture. One, entitled *Requiem for M. Oppenheimer,* 1985 (pl. 391), shown at the Leo Castelli Gallery in New York in 1990, is a homage to the little-known Vienna Secession painter Max (also known as Mopp) Oppenheimer, an Austrian Jew born in 1885 who fled the Nazis by escaping to the

United States and died in New York in 1954. Oppenheimer turned to painting musical themes in midcareer, attempting to convey visually the sensation of listening to an orchestra. In *Requiem for M. Oppenheimer,* Darboven combined her ubiquitous framed diary entries with photographs of musical instruments, a quote by the philosopher Theodore Adorno that asked if poetry could still exist after the horrors of Auschwitz, and a self-portrait of Oppenheimer. In addition to these works, which comprised the piece and covered most of the walls of the gallery, Darboven included in her installation several musical instruments from the wartime period, which she positioned in one corner of the gallery. The instruments, among them a worn-out drum, an accordion resting on a chair, and a piano whose lid was closed, serve as haunting presences that refer to concentration camp victims who survived by performing for their Nazi captors. They offer silent but powerful testimony to a cataclysmic period in history. Placed on a music stand among the instruments is the original of the self-portrait by Oppenheimer reproduced in the wall installation, which shows him naked from the waist up. This chilling ensemble is augmented not by the traditional music

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390 Christian Boltanski. *Photograph Album of the Family D. 1939–1964.* 1970. Photographs with metal frames, 150 units, 9 × 15". Courtesy Marian Goodman Gallery, New York

one would expect from this era but by a somber audiotape composed by the artist and the musician Friedrich Stoppa.

In this moving work, Darboven combines several different time frames, beginning with Oppenheimer's work and concluding with her personal notations and the audiotape. She thus overlaps past and present and merges as well the subjective with the objective. Without using a narrative form she nonetheless makes explicit the life of her subject, and, by bringing it into the present with her notations and the addition of music, she amplifies the singular experience into the larger experience of humanity. The rigorous order of this work and its stunning emotional resonance suggests the ritualized order and evocative memory in the work of artists Joseph Beuys and Christian Boltanski. Like Boltanski, Darboven endows her work with a strong conceptual underpinning that converts political and social concerns into an understated but convincing assertion about fate, mortality, and the passage of time.

The German artist Anselm Kiefer, a student of Beuys, deals with the epic themes of history and mythology. Beginning in the late 1970s, Kiefer fused a painterly style with a series of emblematic objects, incorporating such forms as a

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391 Hanne Darboven. *Requiem for M. Oppenheimer.* Installation view and detail. 1985. Mixed mediums on paper, 192 framed parts, installation variable, framed works 28½ × 21". Collection Ydessa Hendeles, Toronto

392 Anselm Kiefer. *Seraphim.* 1983–84. Oil, straw, polymer emulsion, and shellac on canvas, 10'6½" × 10'10¼". Solomon R. Guggenheim Museum, New York. Purchased with funds contributed by Mr. and Mrs. Andrew M. Saul

coiled serpent, a ladder, the wings of an eagle, or a sheaf of wheat into the field of his canvases (pl. 392). His paintings address nature, legend, and allegory and reflect his personal ambition to come to terms with the role of the artist, the elemental forces of nature, and the duality of the German character. His preoccupation with this duality, represented, on the one hand, by the philosophers Schopenhauer and Nietzsche and the composer Richard Wagner and, on the other hand, by Hegel and Marx, are part of a process of self-enlightenment. In presenting us with these themes, the artist has served notice that he wishes to continue a dialogue with the past. He is also sensitizing us to the Germany he knows, which he believes has a lesson to teach all of us. In their very different ways, Boltanski and Kiefer, microcosm and macrocosm, force us to come to terms with the larger issues of morality and will, the individual and the collective.

Kiefer's works of the last six years have taken on a decidedly different character. His installations include a number of plane wreckages and a series of rooms composed of charred books. His paintings have a palette of ashes. The effect of these works is numbing, full of tragedy, lacking in redemption. His objects have become works in themselves, chilling reminders of the Nazi past. These themes cannot be dealt with on the level of history and mythology—they are too recent to be relegated to myth. Kiefer has brought us face to face with the recent past and offers no escape.

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CHAPTER 11

Appropriation

The fascination with the object continued unabated in the 1980s. Duchamp's legacy served as a license for the accumulation of objects and their appropriation from the world of the everyday. Picasso, too, played a critical role in this phenomenon because of his refusal, as Motherwell noted, "to give up the life of the studio—or the café. The Cubists can be claimed as the first post-modernists for within their concept of modernism was an acceptance of the real world and its manifold objects. Now, however, Seurat, Cezanne and the cubist collage are not helping us recover Piero and Uccello; modern art is not universalizing and certainly not humanizing. But Seurat, Cezanne and the cubist collage are helping us recognize the world as it is."[1] Many of the artists working in the 1980s and early 1990s have responded to an object-laden world by pointing out its excesses. Consumer goods no longer excite as they did in the heyday of Pop art. They may titillate, but they do not shock or provoke. The object per se has lost its power to captivate, and seldom does it transcend its objectness. Its mere presence, however, tells us something about ourselves, our world, and our art.

Artists of the early 1980s who are identified with the Neo-Expressionist movement, like Julian Schnabel, used objects in a way that no longer glorified them. Schnabel demystified the object and stripped it of most of its political and social meaning. He deglamorized it, even cheapened it, and replaced the wit and whimsy of earlier objects with a new, ruder demeanor. In a characteristic example such as *The Sea*, 1981 (pl. 394), Schnabel deploys his fragments of crockery as an assault on the spectator. Despite their rudeness, however, the plates function on an abstract level, in a manner reminiscent of Pollock's arresting allover imagery. Like many artists who followed Pollock, Schnabel seems intrigued not only by his imagery but especially by the process of pouring paint and the resulting plastic quality that the material took on. Schnabel updates the formal relationship favored by artists like Rauschenberg and Johns by contrasting the appropriated object with a painterly field (hard against soft), playing off the accumulation of objects against a broad expanse of color. The movement generated in this work by the contrast between fragments and field creates the impression of a body of water tossing up from its depths a piece of driftwood, which lands at the feet of the spectator. Here, as in many other works of the period, the found or appropriated object is not necessarily symbolic, nor is it enhanced by its association with other objects or images. In the way he juxtaposes objects, Schnabel thus disrupts the universal language the Surrealists strove to find in the relationship between art and metaphor. He proposes instead a new and cumulative imagery, with and without narrative, based solely on the artist's choice of objects.

Like many fellow Expressionists, Schnabel borrows freely from history.

393 Ashley Bickerton. *Catalog: Terra Firma Nineteen Hundred Eighty Nine, #3.* 1990. Peppers, copper sulfate, pebbles, Polaroid film trash, metal shavings, coral, red rocks, cigarettes, purple pigment, glass, straw, Cheez Doodles, trash, hair, sand, and lichen in sixteen steel units, overall 88 × 88 × 10". The Sonnabend Collection, New York

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394 Julian Schnabel. *The Sea.* 1981. Oil, pots, plaster, and wood, 10' × 13'. Saatchi Collection, London

Unlike his European contemporary Anselm Kiefer, whose paintings are both grand historical tableaux and explorations of some of the most momentous issues of our time, Schnabel appropriates from history in a manner that is prototypically American: while he cultivates a system of references to historical events, his lacks the resonance of his European counterpart. An innate sense of history and a concomitant awareness of the layering of time are fundamental to the work of even the most radical of the European avant-garde. Schnabel emphasizes instead a sense of bigness and a physicality that borders on the belligerent. In his work, culture and history weigh in lightly against the present and are paired with an overriding, often disarming and disingenuous directness.

In the late 1970s several British sculptors, notably Tony Cragg, began to formalize junk culture into Minimalist configurations (pl. 395). Using colorful fragments of scavenged plastic, Cragg created works of impressive formal unity, often relying on their placement on walls or floors to complete their arrangement. The images Cragg created from these various parts were either figurative or abstract; all are imbued with a playfulness that is reminiscent of Pop art. From these assemblages, Cragg extrapolated a number of shapes, which he isolated and enlarged into powerful sculptural forms. Although each of these newer works is a single autonomous sculpture, their shapes refer to elements Cragg used in the earlier works, the shards of common objects. From this series of essentially two-dimensional forms he has chosen to create a three-dimensional volume. Even more significant in his newer work is his ability to capture the essence of the found object and to monumentalize and ennoble its original forms with an uncommon dignity, without sacrificing the wittiness that was an integral part of his original concept. Cragg thus manages a nearly impos-

395

395 Tony Cragg. *New Stones—Newton's Tones.* 1978. Plastic, 10'10" × 7'8½". Collection The Arts Council of Great Britain

sible feat—to make light of even the most serious Minimalist forms.

Artists associated with the Neo-Conceptualist movement have also reintroduced an element of formalism into their use of the object. They have reverted to a 1960s fascination with consumerism and the media, racking up objects or picking subjects from popular culture, and are concerned with presenting the object in a standardized commercial format. Jeff Koons, for example, uses kitsch items and plays with the notion of rampant consumerism in such works as *New Hoover Convertibles, New Shelton Wet/Dry Displaced Double Decker*, 1981–87 (pl. 398). He shares with Warhol the idea of monumentalizing the product, but whereas Warhol made an icon out of the subject, Koons focuses the viewer's attention on the by-products of society's excesses—manipulation, self-inflation, and insincerity. His selection of a particular object and its packaging derives from strategies used in advertising, which in turn draw on the formal considerations employed in painting and sculpture.

More significant than Koons's choice of subject, which can be appreciated for its objectness, is the constant reference he makes to the originator of the tradition, Marcel Duchamp, and his implication that any object he chooses as art is art. Similarly, Haim Steinbach and Sherrie Levine base much of their work on questioning the role of the object in our culture. Steinbach's pieces consist of brand-new stock items shelved on the wall in an orderly fashion, often appearing together in identical groups (pl. 396). Levine recreates paintings and sculptures by such well-known artists as Piet Mondrian, Constantin Brancusi, Duchamp, and Man Ray (pl. 397). Both artists refute the concept of the unique

396 Haim Steinbach. *Ultra Red No. 1.* 1986. Construction, mixed mediums, 4'11" × 8'11" × 1'7". The Sonnabend Collection, New York

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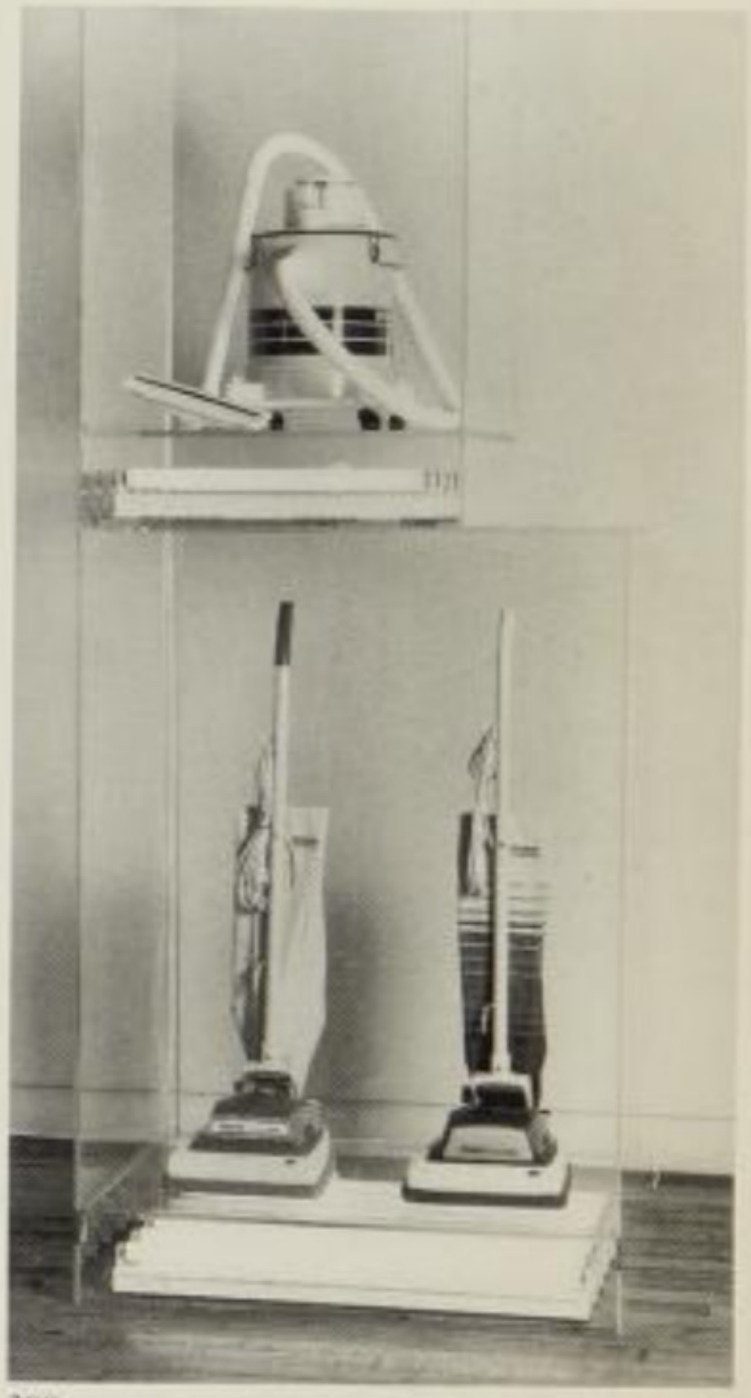


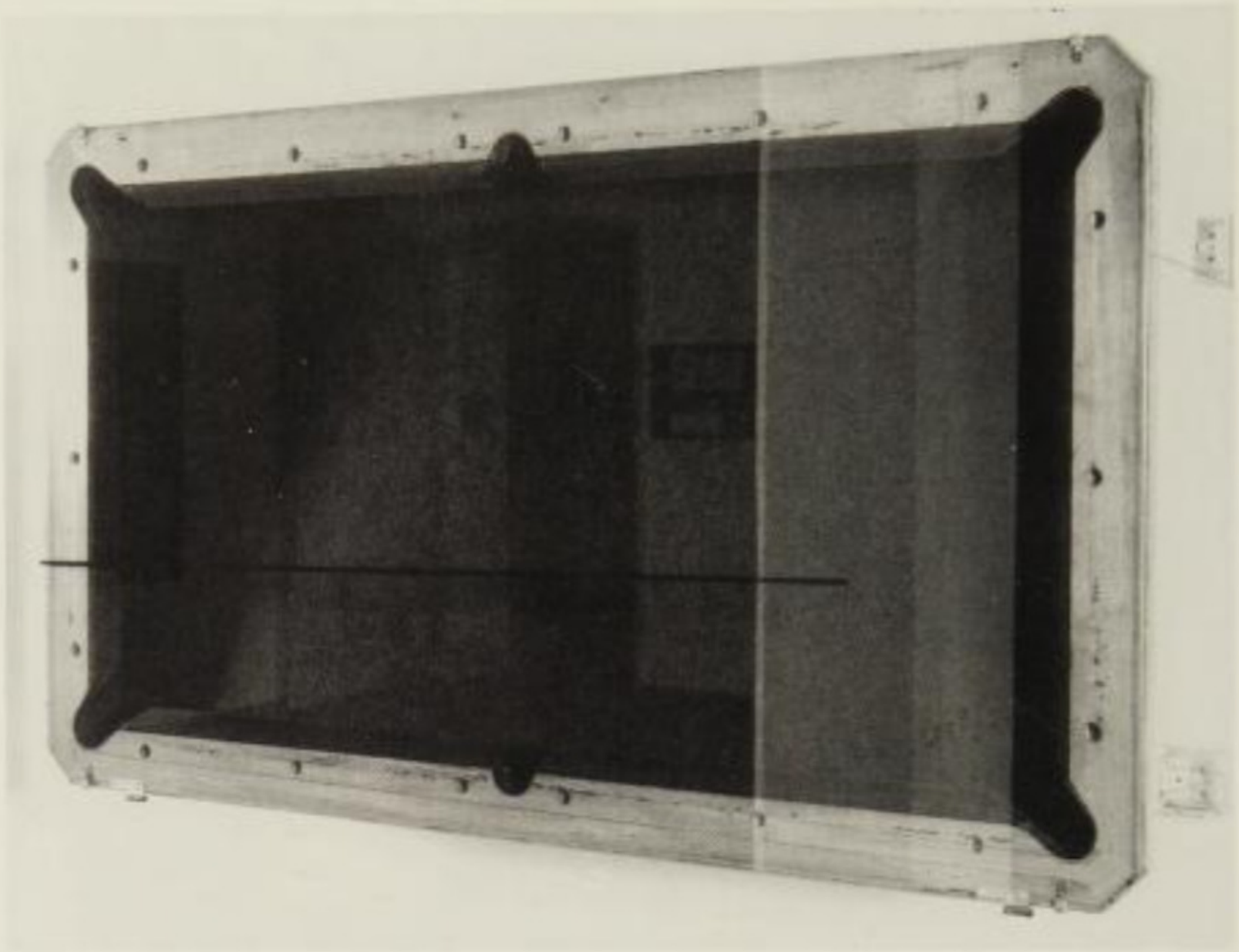
398

object. They examine the way in which aesthetics operate in our culture and how authorship and connoisseurship are defined by society. Like many conceptual artists, Steinbach and Levine use the object to raise questions about its authenticity, its status, and the value systems that produce and market it. Ironically, because their art is bought and sold, like a commodity, it, too, perpetuates the myth of the precious object and all that it stands for in this culture. Many artists like Koons, Steinbach, and Levine have taken the position that nothing in art is new; consequently, they are presenting the representation of an idea rather than the idea itself. Theirs is thus a hypercritical analysis of the state of art today.

Working in Düsseldorf, Reinhard Mucha makes constructions that are less about the status of the art object as commodity than they are about the way in which recognizable objects can be reformulated and given new meaning within the context of late 1980s art. *Flinger Broich*, 1986 (pl. 399), consists of a pool table, wood, felt, and painted glass and is hung on the wall rather than placed on the floor. Like the majority of Mucha's work, it is a Post-Modern structure that combines classical Minimalism of the late 1960s with the notion of the ready-made. It is an accessible object, one that we know from Western culture, rendered inaccessible by its position on the wall and its forbidding demeanor. Mucha's use of prefabricated materials and high-tech design is an extension of the Minimalists' use of industrial materials. In this respect his work most resembles the impassive geometric structures of the American Donald Judd. How-

397 Sherrie Levine. *"Fountain" (After Duchamp: 1).* 1991. Bronze, 15 × 25 × 15". Private collection

398 Jeff Koons. *New Hoover Convertibles, New Shelton Wet/Dry Displaced Double Decker.* 1981–87. Plexiglass, vacuum cleaners, and fluorescent lights, 99 × 41 × 28". The Sonnabend Collection, New York



399

399 Reinhard Mucha. *Flinger Broich.* 1986. Pool table, wood, felt, and paint on glass, 48 × 83 × 14". Collection Emily and Jerry Spiegel, New York

ever, Mucha's work yields less of a sense of the absolute than Judd's, since its two aspects, as an abstract wall construction and as a pool table, coexist simultaneously. In combining the formal logic of Minimalist sculpture with the complex nature of the found object, Mucha has defined for his art a very singular, empirical role.

While Mucha's work initially presents little to the spectator, appearing to admit only the reflection of the viewer into the work, the residue of memory that lingers after one's first perception of the work harbors a hint of German Romanticism, a movement that reached its height in the nineteenth century and celebrated the mysterious, the imaginative, and the subjective in art. For all of its objectness, Mucha's work offers up the insubstantial, a fleeting glimpse of the space that exists between material and memory.

The resumption of narrative in the late 1980s has been characterized by an emphasis on ecological, social, political, sexual, and gender issues. Ashley Bickerton has shifted his perspective from one of accumulation of objects to concern for the environmental issues these objects represent. In *Catalog: Terra Firma Nineteen Hundred Eighty Nine, #3*, 1990 (pl. 393), the artist collected Polaroid film trash, hair, metal shavings, cigarette butts, glass, and Cheez Doodles along with pebbles, copper sulfate, coral, sand, and other items to comment on the sediment this society will leave as a record of its history. Gone is the admiration for the found object that characterized the way in which early-twentieth-century artists like Picasso or Schwitters viewed the world around them. Absent, too, is the admiration for new materials that characterized a new era for the artists of the Russian avant-garde. Here, instead, is a sober reappraisal of the world as its exists near the end of the century. Like other artists working within

400

400 Barbara Bloom. *The Seven Deadly Sins*. 1988. Installation. Partial view showing *Greed, Pride,* and *Rage*. Collection The Israel Museum, Jerusalem

a conceptual framework, Bickerton appropriates forms that originated with Minimalism. His containers of sixteen steel units, arranged in units of four, are objects that would have fit neatly into the context of 1960s Minimalism were it not for their contents.

Barbara Bloom uses the elements of decor and design to raise questions about gender fictions, class distinctions, and cultural value systems. In her installation entitled *The Seven Deadly Sins*, 1988 (pl. 400), she presented each of these offenses—pride, greed, rage, envy, sloth, lust, gluttony—as part of a theatrical tableau. This work was comprised of replicas of different chair types, which she used to represent the seven vices:

RAGE: Nineteenth-century vanity chair with a bottle of perfume placed on it. Over the chair hangs a framed black and white photostat of Freud's examining room, in which his collection of art objects and artifacts can be seen. Bloom augments the photostat by adding color images of other pieces of furniture and additional pictures, which depict scenes of women being looked at or examined.

GREED: Nineteenth-century Chinese horseshoe chair. On it rest pieces of stationery on which the legend "greed" is inscribed.

LUST: A leather club chair displaying an open ring-box. In it sits a ring with the word "lust" engraved into it.

ENVY: Two eighteenth-century gilded French chairs covered in chintz and placed in the corner of the room. Two oval images hang above the chairs. One is a photostat of a painting of two nearly identical sisters, the

other is a mirror. One chair contains a handkerchief with the word "envy" embroidered onto it, the other is empty.

SLOTH: Beach chair with John Milton's *Paradise Lost* open to a page on which the word "sloth" is circled.

GLUTTONY: Eighteenth-century Chippendale chair with dishes stacked on top. The china pattern is the repeated word "gluttony" circling the rim of each plate.

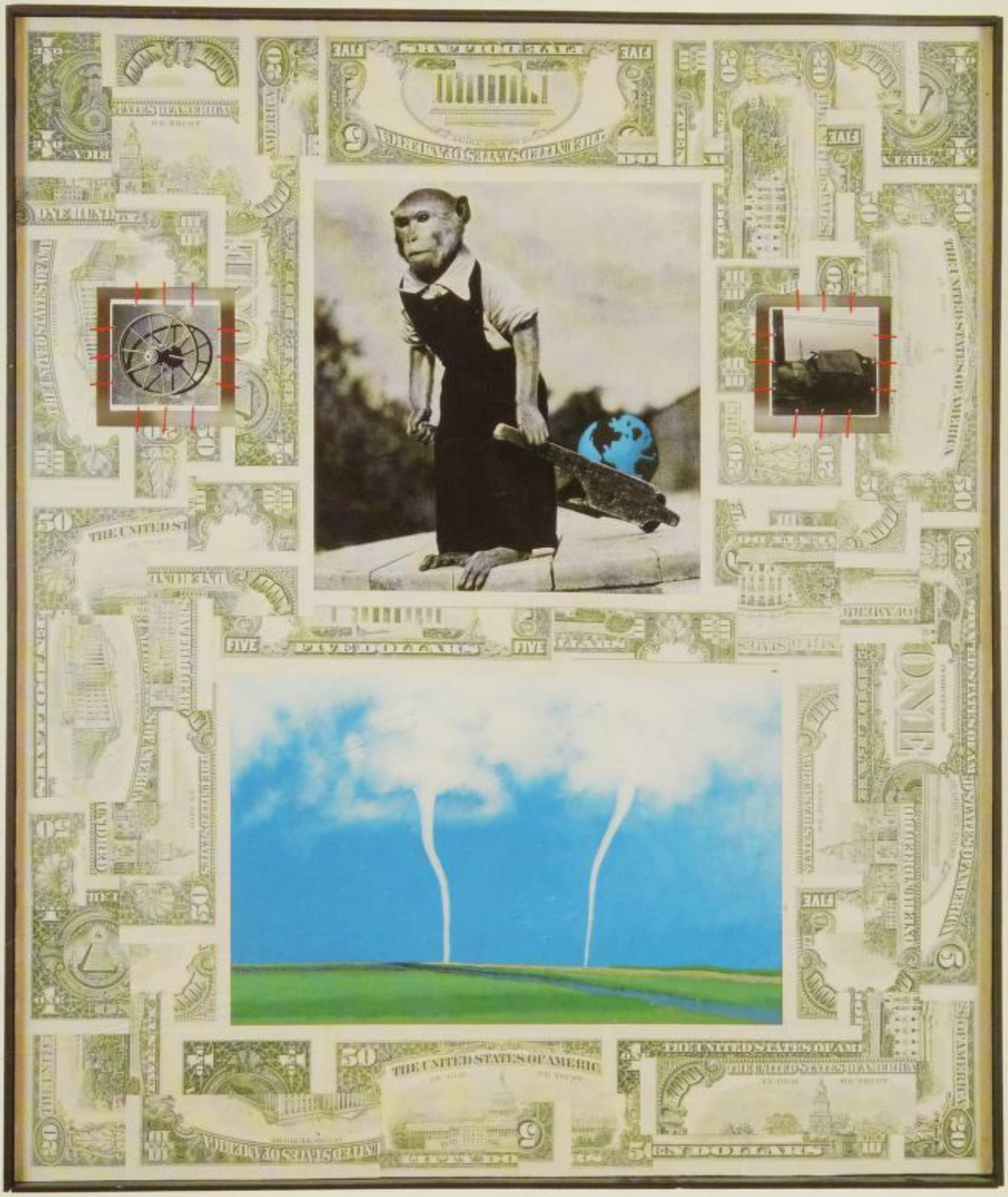
PRIDE: Twentieth-century Charles Eames chair with a framed print of the same chair hung on the wall behind it.

Like Edward Kienholz, Bloom brings a critical intensity to the objects she is displaying. Whereas Kienholz's tableaux have a grandeur that we associate with 1950s Abstract Expressionism, Bloom's crisp settings reveal their conceptual underpinnings. Bloom coolly analyzes society's obsession with consumerism and calls the viewer's attention to the role relegated to women. Hers is a critical voice, but one in which the element of seduction is nonetheless apparent. Unlike Cornell, whose box construction *Cléo de Mérode* contained objects of desire, Bloom sees the danger in desire when it is framed in terms of the female as object rather than as individual. Cornell used metaphor to create new meanings for his objects. Bloom, on the other hand, recognizes that the objects are already encoded with cultural biases. Using the chair as an invitation into her tableau, she is asking us to recognize these stereotypes and to question severely their validity.

401 David Wojnarowicz. *Fear of Evolution.* 1988–89. Acrylic and collage with black and white photograph on Masonite, 42½ × 36½". Courtesy P.P.O.W Gallery, New York

David Wojnarowicz's work (pl. 401), addresses the controversial subject of AIDS and the complex issues that surround it. His work is public and private in nature, inclusive and exclusive. It is fixated on death but is life-affirming, and it expresses his own feelings about his illness and his sense of rage directed at a society that would rather condemn people to death than help them live. The age-old struggle over human sexuality and political power are reinterpreted in Wojnarowicz's work from the viewpoint of the homosexual and his sense of political and social disenfranchisement. Wojnarowicz uses collage and photomontage to heighten the urgency of his message. The voice is angry and corrosive. Like the Dadaists, he indicts society for its hypocrisy, violence, corruption, and social indifference. Like the Surrealists, his work is a lexicon of his private world, his lives and loves, his friendships with artist Paul Thek and photographer Peter Hujar, both of whom died from AIDS, his wariness of the art world, and his anger at Church and state for their official and unofficial opposition to homosexuality and lack of support for victims of AIDS. From his sense of personal tragedy and approaching death he has created images of poignancy, beauty, and despair.

Unlike Wojnarowicz, Cady Noland does not invest her materials with a sense of personal history. She presents sanitized junk such as stacked beer cans, metal chain-link fences, and poles and images culled from supermarket tabloids blown up to billboard size in her installations (pl. 402). In many ways her work appears to be a reaction to the ideas proposed by her father, the painter Kenneth Noland, who, beginning in the late 1950s, advocated a form of painting based strictly on the principles of color, shape, and surface. Cady Noland's



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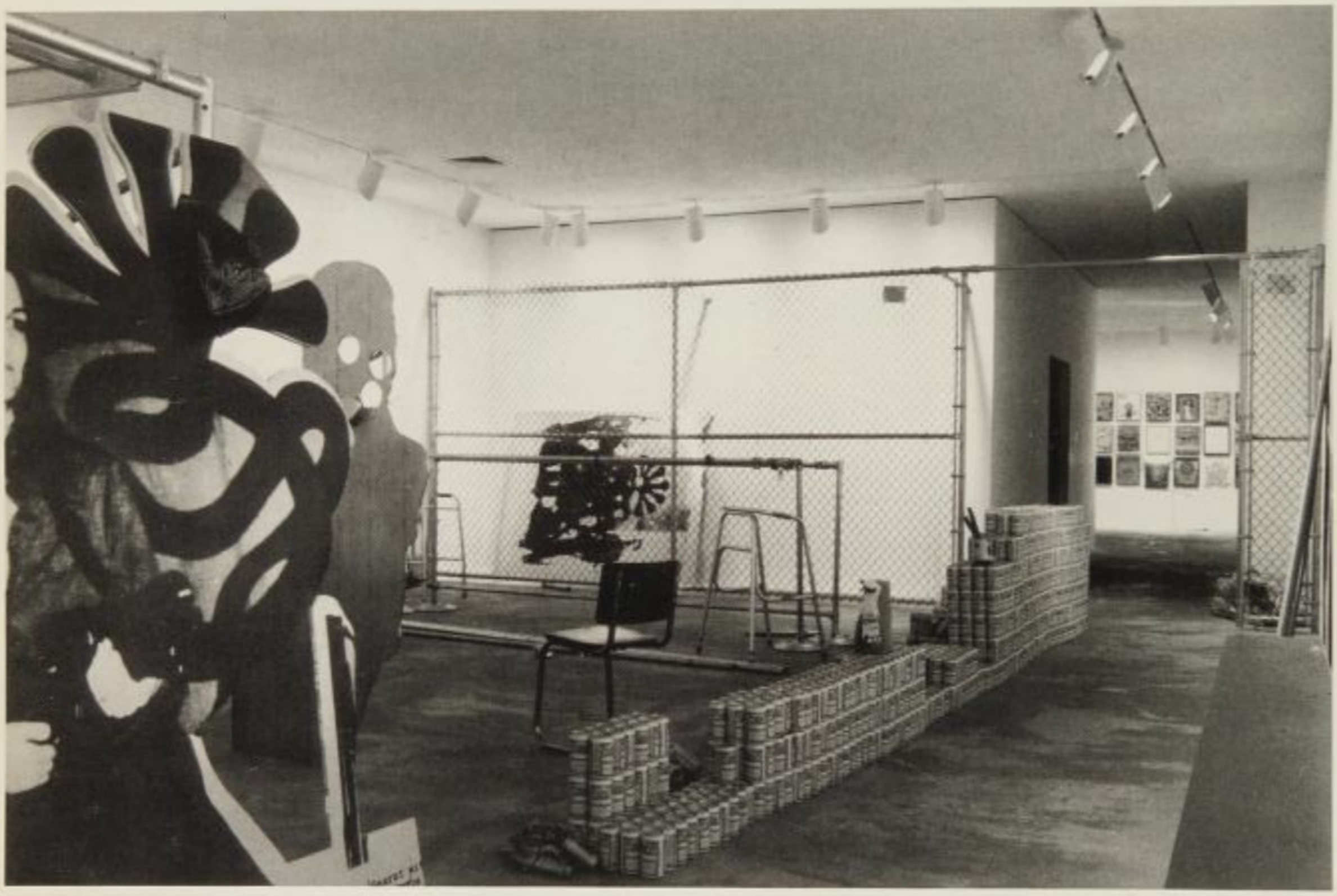
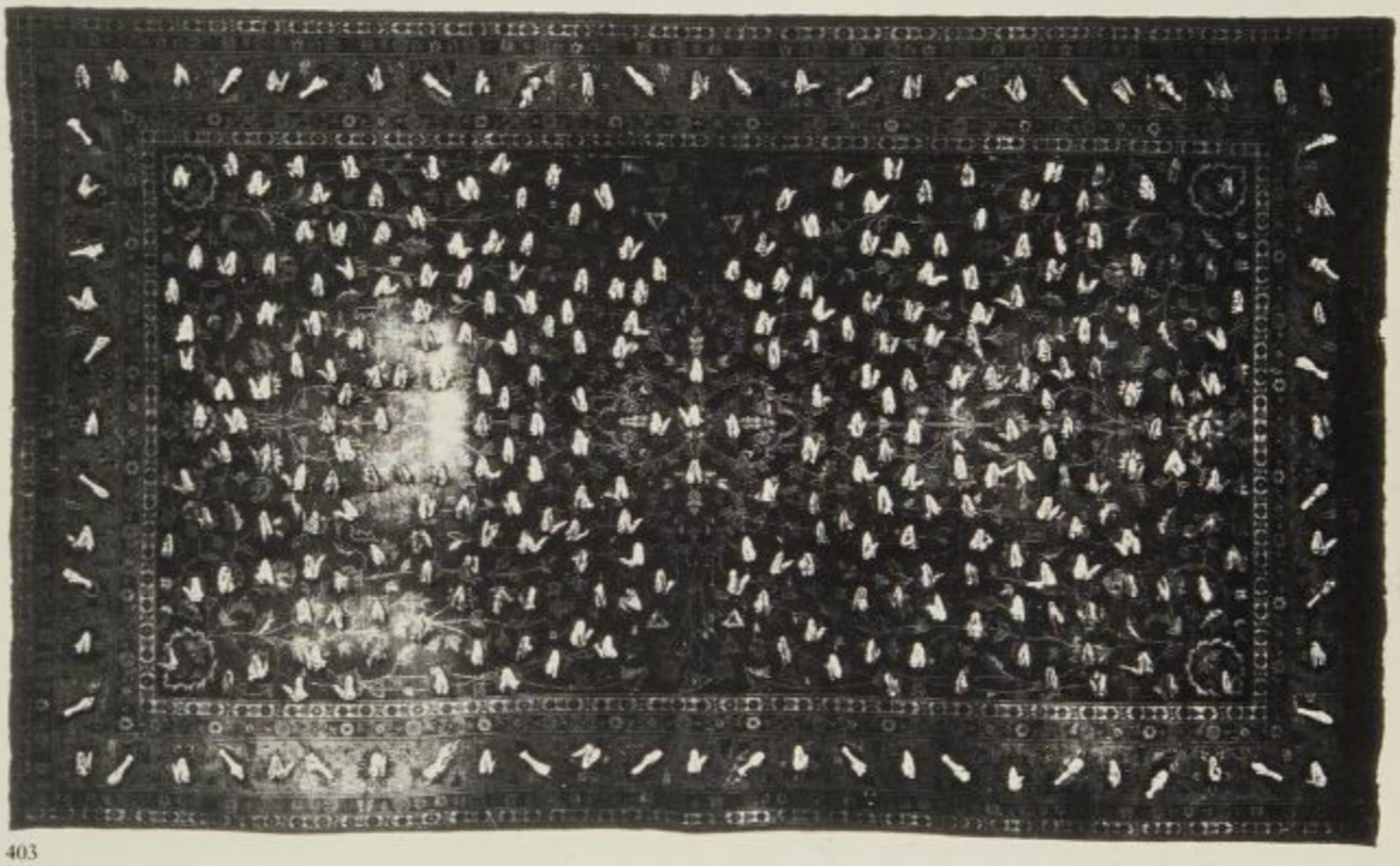


402

402 Cady Noland. ***This Piece Has No Title Yet.*** **1989. Installation, scaffolding, beer cans, pipe, fittings, baskets, car and cleaning products, flags, etc., dimensions variable. Dannheisser Foundation. Photographed at Whitney Museum of American Art, New York, Biennial**



403

403 David Hammons. *Flying Carpet.* 1990. Persian rug, wire, and fried chicken, 9'5" × 15'5" × 4". Courtesy Jack Tilton Gallery, New York

installations look like cleaned-up versions of Rauschenberg's combines. The items she uses in her work, unlike the more personal items chosen by Rauschenberg, appear to have come directly from the manufacturer. Noland appropriates many of the more sensational events of our history and records them as subjects that have temporarily occupied public attention, only to be trashed later on by society when they are no longer in vogue. She is also interested in the notion of people as objects, as evidenced in her use of them as billboard figures, and admits to being fascinated with objects that are loaded with cultural meaning. Yet she is also attracted to the sense of anonymity in other objects. Noland does not wish to transform her objects, which to her implies "a kind of ascendancy or positive motion forward" and signifies "a modern movement" that she declines to join. Nor does she subscribe to the Post-Modern attitude, which for her, "implies a faith in various styles."[2] Despite the different stylistic approaches of Cady and Kenneth Noland's work, her work shares with her father's an acute formal clarity and an austerity that further distinguishes it from an artist such as Rauschenberg. And where Barbara Bloom's work, for example, relies on specific details about the objects to engage the viewer with issues of gender distinctions and cultural stereotypes, Noland's work depends on the overall power of the installation to reveal the aberrations in our culture.

David Hammons also uses cultural artifacts in his work, drawn from his experiences as an African-American living in Harlem. Fried chicken parts, folded and fanned-out brown shopping bags with grease and hair clinging to the paper, cheap wine bottles glued together, basketball hoops fashioned from such things as candelabras found in junk shops or discarded wire-mesh trash cans are some of the many materials and objects Hammons assembles in his work. Hammons reclaims these objects, effortlessly combining them, like Rauschenberg, into objects of great meaning and profound beauty. His oeuvre includes works such as *Flying Carpet*, 1990 (pl. 403), and a number of installations, one of which is called *The Fan*, 1989 (pl. 404). *The Fan* consists of the head of a white female mannequin placed on top of an antique desk and turned toward a television set on which an interview with Malcolm X is being shown. In the open drawer of the desk sits a pair of white gloves, and to the side stands a withered funerary wreath. From these objects, Hammons created a scenario that is fraught with tension as well as a sense of futility. From the TV, the impassioned words of Malcolm X can be heard declaring that while white people may be sympathetic to the plight of blacks seeking equal rights, they will never work to truly resolve racial bias. The mannequin thus becomes a symbol of white viewers who listen but do not act. The work is critical, condemning, angry, and sad; it is a powerful statement on racism in all its forms. These and other works by Hammons are visually compelling and emotionally moving. They give vivid expression to his ethnic identity, with its beauty, compassion, humanity, spirituality, and humor. His work, and that of others, continues the dialogue that began with the invention of *papier collé*—when, as Apollinaire noted, the objects that were used were "soaked with humanity"[3]—and now rests for the moment, at least, with the marriage of chicken wings and an oriental carpet.

404 David Hammons. *The Fan.* 1989. Installation, videotape, mannequin head, table, dress, and funerary wreath, 65 × 72 × 45". Courtesy Jack Tilton Gallery, New York

404

Notes

INTRODUCTION

1. Robert Rauschenberg, quoted in Mary Lynn Kotz, *Robert Rauschenberg: Art and Life* (New York: Abrams, 1990), p. 89.

CUBISM

1. See William Rubin, *Picasso and Braque: Pioneering Cubism* (New York: Museum of Modern Art, 1989), p. 348.
2. Georges Braque, quoted in Dora Vallier, "Braque, la peinture et nous: Pour pous de l'artiste recueillis," *Cahiers d'art* 29 (October 1954), p. 14. Translated in ibid., p. 47.
3. Ibid., p. 16.
4. Ibid., p. 19.
5. See André Salmon, *Souvenirs sans fin: L'air de la Butte* (Paris: Editions de la Nouvelle France, 1945), p. 82.
6. See Alvin Martin, "Georges Braque and the Origins of the Language of Synthetic Cubism," in Isabelle Monod-Fontaine with E. A. Carmean, Jr., *Braque: The Papiers Collés* (Washington, D.C.: Board of Trustees, National Gallery of Art, 1982), p. 64.
7. Picasso's ink drawing has been reproduced with a variety of different titles. It was published with the title *Nudes in a Landscape* in a catalogue by Klaus Perls Gallery, New York, entitled *Modern French Paintings*, catalogue II, April 1–May 4, 1946, number 41. In 1959, it appeared with the title *Two Nudes and Fisherman* in Carla Gottlieb's essay "The Joy of Life: Matisse, Picasso and Cézanne," *College Art Journal* 18 (Winter 1959), p. 114. Christian Zervos referred to it as *Baigneuses* in his book *Picasso: Oeuvres de 1906 à 1912*, vol. II, p. 34. Justin K. Thannhauser, who bought the piece from a collector in the United States, noted the title to be *Le Rêve*. H. H. Arnason included the drawing in each of the three editions of his book *History of Modern Art: Painting, Sculpture, Architecture*, also with the title *Le Rêve*. William S. Rubin referred to it as *The Bathers* in a footnote in his exhibition catalogue *Picasso and Braque: Pioneering Cubism* for the Museum of Modern Art in 1989. In his 1989 text Rubin mentioned that he felt that the ink drawing and Picasso's *The Letter*, 1912, were both minor exceptions in the artist's use of collage and that most likely Picasso never intended them as works in the medium (see Rubin, *Picasso and Braque*, p. 58). However, recent information has come to light from Thannhauser's own notebooks, in which the late collector wrote that he had numerous conversations with Picasso about the work and that the artist repeatedly confirmed that the piece was his first collage.
8. Guillaume Apollinaire, *Les peintres cubistes: Méditations esthétiques* (Paris: Figuière, 1913). Translated by Lionel Abel, *The Cubist Painters: Aesthetic Meditations*, edited by Robert Motherwell, Documents of Modern Art (New York: Wittenborn, 1962), p. 21.
9. Georges Braque, in an undated letter to his dealer Daniel-Henry Kahnweiler, translated in Rubin, *Picasso and Braque*, p. 32.
10. Rubin dates the work to after November 18, no doubt on the basis of the newspapers used in the composition. For an explanation of Rubin's dating methods for Picasso's and Braque's *papiers collés*, see Rubin, *Picasso and Braque*, p. 71.
11. See Douglas Cooper, *The Cubist Epoch* (London and New York: Phaidon in association with the Los Angeles County Museum of Art and the Metropolitan Museum of Art, 1971), p. 58.
12. See Isabelle Monod-Fontaine, "Braque, the Slowness of Painting," in Monod-Fontaine and Carmean, *Braque*, p. 55.
13. Juan Gris, quoted in Daniel-Henry Kahnweiler, *Juan Gris: His Life and Work*, translated by Douglas Cooper (London: Lund Humphries, 1947), pp. 87–88.
14. Alexander Archipenko, quoted in Erich Wiese, *Alexander Archipenko* (Leipzig: Von Klinkhardt & Biermann, 1923), p. 5. Translated in Herta Wescher, *Collage*, translated by Robert E. Wolf (New York: Abrams, 1968), p. 36.
15. See Katharine Jánsky Michaelsen, "Early Mixed-Media Constructions," *Arts Magazine* 50 (January 1976), p. 76, n. 9 regarding the discrepancy in dates sometimes given for Archipenko's *Médrano I*.
16. Helsey, *Journal*, March 2, 1914, quoted in Wescher, *Collage*, p. 37.
17. Vladimir Baranoff-Rossiné, quoted in ibid.

FUTURISM

1. Filippo Tommaso Marinetti, "Manifeste du Futurisme," *Le Figaro* (Paris), February 20, 1909. Translated as "Initial Manifesto of Futurism" in Joshua C. Taylor, *Futurism* (New York: Museum of Modern Art, 1961), p. 124.
2. Umberto Boccioni, Carlo Carrà, Luigi Russolo, Giacomo Balla, and Gino Severini, *Manifesto dei pittori futuristi*, published as a leaflet in *Poesia* (Milan), February 11, 1910. Translated as "Manifesto of the Futurist Painters" in Ester Coen, *Umberto Boccioni* (New York: Metropolitan Museum of Art, 1988), pp. 229–30.
3. Umberto Boccioni, Carlo Carrà, Luigi Russolo, Giacomo Balla, and Gino Severini, *La pittura futurista: Manifesto tecnico*, published as a leaflet in *Poesia* (Milan), April 11, 1910. Translated as "Technical Manifesto of Futurist Painting" in ibid., p. 231.
4. Umberto Boccioni, *Manifesto tecnico della scultura futurista*, published as a leaflet in *Poesia* (Milan), April 11, 1912. Translated as "Technical Manifesto of Futurist Sculpture" in ibid., p. 243.
5. See Coen, *Boccioni*, pp. 140–41 for titles and reproductions of drawing studies done by Boccioni for his sculpture. Coen, p. 141, and Caroline Tisdall and Angelo Bozzolla, *Futurism* (New York: Oxford University Press, 1978), p. 198, give Marinetti's description of Boccioni's sculpture. Marinetti's commentary, in which he describes the piece as one of the first examples of tactile art, appeared in his manifesto of January 11, 1921, entitled *Tattilismo* (Tactilism), which he read on that date at the Théâtre de l'Oeuvre in Paris.

RUSSIAN AVANT-GARDE

1. See Camilla Gray, *The Russian Experiment in Art: 1863–1922*, rev. and enl. by Marian Burleigh-Motley (London: Thames and Hudson, 1986), p. 278, n. 2.
2. Kasimir Malevich, quoted in Troels Andersen, ed., *K. S. Malevich: Essays on Art 1915–1933*, translated by Xenia Glowacki-Prus and Arnold McMillin (London: Rapp & Whiting, 1969), vol. 2, p. 47.
3. Kasimir Malevich, quoted in ibid., p. 10.
4. Liubov Popova, from her statements that appeared in the catalogue for the exhibition "Tenth State Exhibition: Non-objective Creation and Suprematism," 1919. Translated in John E. Bowlt, ed. and trans., *Russian Art of the Avant-Garde: Theory and Criticism 1902–1934*, Documents of 20th-Century Art (New York: Viking Press, 1976), p. 147.
5. See Vasilii Rakitin, "Lijubow Popowa: From Her Manuscripts and Notes," in Krystyna Rubinger, ed., *Women Artists of the Russian Avant-Garde: 1910–1930* (Cologne: Galerie Gmurzynska, 1980), p. 211.
6. I. V. Kliun, quoted in Bowlt, *Russian Art of the Avant-Garde*, p. 114.
7. As Tatlin's trip to Picasso's studio in Paris is now believed by many scholars to have taken place in 1914 instead of 1913, the dating of his first painterly relief to ca. 1913 may also be questionable. There is still, however, no conclusive evidence to suggest that Tatlin could not have seen Picasso's works in reproduction or that he did not begin to work with materials before he went to Picasso's studio, although his paintings from that year show no signs that he was moving toward constructed forms.
8. See Gray, *The Russian Experiment*, pp. 178–79.
9. Vladimir Tatlin, quoted in Stephanie Barron and Maurice Tuchman, eds., *The Avant-Garde in Russia, 1910–1930: New Perspectives* (Los Angeles: Museum Associates of the Los Angeles County Museum of Art, 1986), p. 255.
10. Vladimir Tatlin, quoted in Gray, *The Russian Experiment*, p. 225.
11. For a more in-depth discussion on the meaning of *Zaum* in Russian Futurist art, refer to Palazzo Grassi, Venice, *Futurismo & Futurismi* (Milan: Fabbri Bompani, 1986), p. 610.
12. El Lissitzky, quoted in Dawn Ades, *Photomontage*, 2d ed., rev. and enl. (London: Thames and Hudson, 1986), p. 63.
13. Gustav Klutsis, quoted in Raoul Hausmann, *Courrier Dada: Suivi d'une bio-bibliographie de l'auteur par Poupard-Lieusson* (Paris: Terrain Vague, 1958), p. 49. Translated in Ades, *Photomontage*, pp. 63–64.
14. Hausmann, *Courrier Dada*, p. 47. Translated in Ades, *Photomontage*, p. 24.
15. El Lissitzky, quoted in Herta Wescher, *Collage*, translated by Robert E. Wolf (New York: Abrams, 1968), p. 86.
16. Ades, *Photomontage*, p. 70.
17. See Harvard University Art Museums, Busch-Reisinger Museum, Cambridge, Mass., *El Lissitzky 1890–1941* (Cambridge, Mass.: President and Fellows of Harvard College, 1987), p. 23, n. 40.
18. El Lissitzky, from a lecture delivered at the Inkhuk in Moscow on October 24, 1924, quoted in John E. Bowlt, *Lissitzky* (Cologne: Galerie Gmurzynska, 1976), p. 66. Translated in Margit Rowell and Angelica Zander Ruden-

stine, *Art of the Avant-Garde in Russia: Selections from the George Costakis Collection* (New York: Solomon R. Guggenheim Foundation, 1981), p. 175.

DADA

1. Hans Richter, *Dada: Art and Anti-art*, (New York: McGraw-Hill, 1965), p. 19.
2. Richard Huelsenbeck, *En avant dada: Die Geschichte des Dadaismus* (Hannover: Paul Steegemann, 1920). Translated by Ralph Manheim as "Richard Huelsenbeck: *En Avant Dada: A History of Dadaism*," in Robert Motherwell, ed., *The Dada Painters and Poets: An Anthology*, Documents of 20th-Century Art (New York: Wittenborn, Schultz, 1951), p. 24.
3. Raoul Hausmann, *Courrier Dada: Suivi d'une bio-bibliographie de l'auteur par Poupard-Lieussou* (Paris: Terrain Vague, 1958), p. 42. Translated in Dawn Ades, *Photomontage*, 2d. ed., rev. and enl. (London: Thames and Hudson, 1986), p. 12.
4. George Grosz, quoted in Richter, *Dada*, p. 117.
5. See Ades, *Photomontage*, p. 164, n. 14 regarding the discrepancies in the title given for this work by Hannah Höch. The confusion results from the quotation that appears at the bottom of Höch's composition; it is difficult to tell whether she used the word *küchen* (kitchen) or *kuchen* (cake).
6. See ibid., p. 30.
7. Richard Huelsenbeck, "Dada und Existenzialismus," in Willy Verkauf, Marcel Janco, and Hans Bolliger, eds., *Dada: Monographie einer Bewegung* (Teufen: Verlag Arthur Nigglo, 1958), p. 52. Translated in John Elderfield, *Kurt Schwitters* (London: Thames and Hudson, 1985), p. 39.
8. Werner Schmalenbach, *Kurt Schwitters* (New York: Abrams, 1967), p. 205.
9. Alfred Dudelsack, *Beilage zur Braunschweiger Illustrierten Woche* (Braunschweig, 1920), quoted in Dietmar Elger, "Zur Enstehung des Merzbaus," Michael Erloff, ed., *Almanach* (Hannover, 1982), p. 28. Translated in Elderfield, *Kurt Schwitters*, p. 144.
10. See Kate Steinitz, "The Merzbau of Kurt Schwitters" (unpublished manuscript, Los Angeles, n.d.), quoted in William C. Seitz, *The Art of Assemblage* (New York: Museum of Modern Art, 1961), p. 50.
11. Max Ernst, quoted in Patrick Waldberg, "La Partie de Boules/Die Boules-Partie," in Kunstverein für Rheinlande und Westfalen and Düsseldorf Kunsthalle, *Dada: Dokumente einer Bewegung*, exhib. cat. (New York: Arno Press, 1968), n.p. Translated in Diane Waldman, *Max Ernst: A Retrospective* (New York: Solomon R. Guggenheim Foundation, 1975), p. 21.
12. See Edward B. Henning, *The Spirit of Surrealism* (Cleveland: Cleveland Museum of Art in cooperation with Indiana University Press, 1979), p. 22.
13. Max Ernst, quoted in "Biographische Notizen (Wahrheitgewebe und Lügengewebe)," in Wallraf-Richartz-Museum, Cologne, and Kunsthaus Zurich, *Max Ernst* (1963), exhib. cat., pp. 26–27. Translated by R. W. Last in Uwe M. Schneede, *Max Ernst* (New York: Praeger, 1973), p. 25. Both sources list the smoker as "Seventeen" rather than "Forty-seven," the age that appeared in the original catalogue for the exhibition "Dada-Vorfrühling."
14. Max Ernst, "Au-delà de la peinture," *Cahiers d'art*, nos. 6–7 (1936), pp. 169–70. Translated by Dorothea Tanning as "Beyond Painting I. History of a Natural History," in Robert Motherwell, ed., *Max Ernst: Beyond Painting, and Other Writings by the Artist and His Friends*, Documents of Modern Art (New York: Wittenborn, Schultz, 1948), p. 14.
15. Ibid., p. 16, n. 1.
16. A controversy exists over the correct year for Ernst's show. An advertisement for the exhibition published on p. 19 of *Littérature* in May 1921 gives 1921 as the date for the show. A reproduction of the invitation, which was published later in *Cahiers d'art*, nos. 6–7 (1936), p. 163, however, has the date 1920. The artist stated in his book *Ecritures* (Paris: Gallimard, 1970), p. 42, that the Dadaists deliberately misdated the announcement for the show to cause confusion.
17. Max Ernst, "An Informal Life of M. E. (As Told by Himself to a Young Friend)," in William S. Lieberman, ed., *Max Ernst* (New York: Museum of Modern Art, 1961), p. 16. Ernst is quoting from Louis Aragon's introduction to the catalogue that accompanied an exhibition of collage works at Galerie Goemans in Paris, 1930, entitled "La peinture au défi."
18. Schneede, *Max Ernst*, p. 26.
19. Jean Arp, quoted in Herbert Read, *The Art of Jean Arp* (New York: Abrams, 1968), pp. 34–35.
20. Ibid., pp. 38–39.
21. See H. H. Arnason, *History of Modern Art: Painting, Sculpture, Architecture*, 3d rev. ed. (New York: Abrams, 1986), p. 227.
22. Camfield, in *Francis Picabia*, p. 28, notes that the letters LHOOQ also appeared in a work done by Picabia the same year.
23. Octavio Paz, *Marcel Duchamp: Appearance Stripped Bare*, translated by Rachel Phillips and Donald Gardner (New York: Viking Press, 1978), pp. 1, 3.
24. Richard Hamilton, *"The Large Glass,"* in Anne d'Harnoncourt and Kynaston McShine, eds., *Marcel Duchamp* (New York: Museum of Modern Art, 1973), p. 67.
25. Francis Picabia, in a statement entitled "French Artists Spur On American Art" that appeared in the *New York Tribune* October 24, 1915, pt. iv, p. 2. Reprinted in William A. Camfield, "The Machinist Style of Francis Picabia," *Art Bulletin* 68 (September-December 1966), p. 313.
26. Quoted in William A. Camfield, *Francis Picabia* (New York: Solomon R. Guggenheim Foundation, 1970), p. 33.
27. Francis Picabia, quoted in ibid.
28. Gabrielle Buffet-Picabia, *Aires abstraites* (Geneva: Cailler, 1957), p. 35.
29. Comte de Lautréamont, *Les Chants de Maldoror* (Paris and Brussels, 1874), p. 290. Translated in Anna Balakian, *Surrealism: The Road to the Absolute* (Chicago: University of Chicago Press, 1986), p. 191.
30. The original title Man Ray gave to the 1923 work was *Object to Be Destroyed*. Following its remaking in 1932, the artist retitled it *Object of Destruction*. Subsequent editions were renamed by the artist *Lost Object* (1945), *Indestructible Object* (1958), *Last Object* (1966), and *Perpetual Motif* (1972).
31. Man Ray, *Self Portrait* (New York: Harper and Brothers, 1938), p. 162.
32. Man Ray, quoted in Neil Baldwin, *Man Ray: American Artist* (New York: Potter, 1987), p. 90.

SURREALISM

1. André Breton, *Le manifeste du surréalisme* (Paris: Sagittaire, 1924), p. 42.
2. Breton defined the term *surrealism* in an article he wrote entitled "Entrées des mediums," in *Littérature*, 2d ser., no. 6 (November 1922), p. 2.
3. Georges Hugnet, "In the Light of Surrealism," in Alfred H. Barr, Jr., ed., *Fantastic Art, Dada, Surrealism* (New York: Museum of Modern Art, 1947), p. 36; this is the revised catalogue for an exhibition that opened at the Museum of Modern Art, New York, in 1936.
4. J. A. Boiffard, Paul Eluard, and Roger Vitrac, "Préface," *La révolution surréaliste*, no. 1 (December 1, 1924), pp. 1–2.
5. René Crevel, *L'esprit contre la raison* (Marseilles: Cahiers du Sud, 1927), p. 47.
6. Salvador Dalí, in an address given at the Museum of Modern Art, New York, 1934, quoted in Julien Levy, *Surrealism* (New York: Black Sun Press, 1936), p. 6.
7. See Hugnet, "In the Light of Surrealism," in Barr, *Fantastic Art*, p. 38.
8. Patrick Waldberg, *Surrealism* (London: McGraw-Hill, 1965), p. 14.
9. See Anna Balakian, *Surrealism: The Road to the Absolute* (Chicago: University of Chicago Press, 1986), pp. 125–34 regarding Freud's influence on the Surrealists and their interpretation of his theories in their work.
10. Guillaume Apollinaire, quoted in ibid., p. 92.
11. André Breton, "Crise de l'objet," *Cahiers d'art*, special ed. (1936), pp. 4–20. Translated by Simon Watson Taylor in André Breton, *Surrealism and Painting* (New York: Harper & Row, 1972), pp. 275–81.
12. Balakian, *Surrealism*, pp. 135, 137.
13. Paul Eluard, quoted in ibid., p. 143.
14. See ibid., p. 145.
15. Max Ernst, quoted in Hugnet, "In the Light of Surrealism," in Barr, *Fantastic Art*, p. 37.
16. Max Ernst, *Ecritures* (Paris: Gallimard, 1970), pp. 52–53. Translated in Diane Waldman, *Max Ernst: A Retrospective* (New York: Solomon R. Guggenheim Foundation, 1975), p. 35. Ernst is quoting from Raymond Roussel, *Comment j'ai écrit certains de mes livres*.
17. Paul Nougé, quoted in Levy, *Surrealism*, p. 22.
18. Comte de Lautréamont, *Les Chants de Maldoror* (Paris and Brussels, 1874), pp. 173, 209. Translated in Balakian, *Surrealism*, pp. 60–61, 191.
19. Max Ernst, "Inspiration to Order," in André Breton, ed., *Surrealist Number*, special ed. of *This Quarter* 5, no. 1 (September 1932; reprint, New York: Kraus Reprint, 1967), p. 80.
20. André Breton, *Qu'est-ce que le*

Surréalisme? (Brussels: René Henriquez, 1934). Translated by David Gascoyne, *What Is Surrealism?* (London: Faber & Faber, 1936), p. 14.

21. André Breton and Philippe Soupault, *Les champs magnétiques* (Paris: Au Sans Pareil, 1920). Translated by James Laughlin as "A. Breton & P. Soupault: *The Magnetic Fields (fragment)*. (1920)," in Robert Motherwell, ed., *The Dada Painters and Poets: An Anthology*, Documents of 20th-Century Art (New York: Wittenborn, Schultz, 1951), p. 232.
22. Meyer Schapiro believed Freud may have mistranslated the Latin word for kite as vulture. For a more in-depth discussion of the kite as a recurring theme in Leonardo's writings and as a motif in his art, see Meyer Schapiro, "Leonardo and Freud: An Art-Historical Study," *Journal of the History of Ideas* 17 (April 1956).
23. Georges Hugnet, "Joan Miró ou l'enfance de l'art," *Cahiers d'art* (Paris) nos. 7–8 (1931). Translated by Henry Ettinghausen in Rosa Maria Malet, "From the Murder of Painting to the Constellations," in Paul Bonaventura, ed., *Joan Miró: Paintings and Drawings 1929–41* (London: Trustees of the Whitechapel Art Gallery, 1989), p. 15.
24. Joan Miró, quoted in James Johnson Sweeney, "Joan Miró: Comment and Interview," *Partisan Review* (New York) 15 (February 1948), p. 210.
25. René Magritte, in a letter dated January 25, 1965, published in German in *René Magritte* (Hannover: Kestner-Gesellschaft, 1969), exhib. cat., p. 34.
26. See William S. Rubin, *Dada, Surrealism, and Their Heritage* (New York: Museum of Modern Art, 1968), p. 109.
27. Marcel Jean, quoted in Marcel Jean with Arpad Mezei, *The History of Surrealist Painting*, 2d ed., translated by Simon Watson Taylor (New York: Grove Press, 1960), pp. 281–82.

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1. Henri Matisse, *Jazz* (Paris: Tériade, 1947). Translated in Jack D. Flam, *Matisse on Art* (London and New York: Phaidon, 1973), p. 112.
2. Henri Matisse, quoted in Marie-Alain Couturier, *Se Garder Libre: Journal 1947–1954* (Paris: Editions du Cerf, 1962). Translated in Dominique Fourcade, "Something Else," translated by June Guicharnaud, in Jack Cowart, Jack D. Flam, Dominique Fourcade, and John Hallmark Neff, *Henri Matisse Paper Cut-Outs* (Saint Louis and Detroit: Saint Louis Art Museum and Detroit Institute of Arts, 1977), p. 49.
3. Quoted in Matisse, *Jazz*. Translated in Flam, *Matisse on Art*, p. 112.
4. Henri Matisse, quoted in André Lejard, "Propos de Henri Matisse," *Amis de l'art*, no. 2 (October 1951). Translated in Jack Cowart, "Introduction," in Cowart et al., *Henri Matisse Paper Cut-Outs*, p. 17.
5. Henri Matisse, quoted in Maria Luz, "Témoignages: Henri Matisse," *XXe siècle*, no. 2 (January 1952), pp. 55–57. Translated in ibid.
6. See Cowart et al., *Henri Matisse Paper Cut-Outs*, p. 85.
7. Henri Matisse, quoted in Gotthard Jedlicka, *Die Matisse Kapelle in Vence* (Frankfurt: Suhrkamp, 1955), p. 90. Translated in Jack D. Flam, "Jazz," in ibid., p. 43.
8. See Cowart et al., *Henri Matisse Paper Cut-Outs*, p. 183.

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1. Comte de Lautréamont, *Les Chants de Maldoror* (Paris and Brussels, 1874), p. 290. Translated in Anna Balakian, *Surrealism: The Road to the Absolute* (Chicago: University of Chicago Press, 1986), p. 191.
2. Max Ernst, "Au-delà de la peinture," *Cahiers d'art* (Paris), nos. 6–7 (1936). Translated by Dorothea Tanning as "Beyond Painting I. History of a Natural History," in Robert Motherwell, ed., *Max Ernst: Beyond Painting, and Other Writings by the Artist and His Friends*, Documents of Modern Art (New York: Wittenborn, Schultz, 1948), p. 7.
3. Robert Motherwell, "The Rise and Continuity of Abstract Art: From a Lecture Given at the Fogg Art Museum, Harvard University," *Arts & Architecture* 68 (September 1951), p. 41.
4. See Lynda Rose Hartigan, "Joseph Cornell: A Biography," in Kynaston McShine, ed., *Joseph Cornell* (New York: Museum of Modern Art, 1980), p. 109.
5. Robert Motherwell, in his notes to the author E. A. Carmean, Jr., dated July 3, 1972, and published in E. A. Carmean, Jr., "The Collages of Robert Motherwell," *The Collages of Robert Motherwell: A Retrospective Exhibition* (Houston: Museum of Fine Arts, 1972), p. 48.
6. Robert Motherwell, "A Conversation at Lunch," in Smith College Museum of Art, Northampton, Mass., *An Exhibition of Work by Robert Motherwell* (1963), exhib. cat., n.p., cat. 19.
7. Robert Motherwell, "Beyond the Aesthetic," *Design* 47 (April 1946), p. 15.
8. Robert Motherwell, "Preliminary Notice," in Daniel-Henry Kahnweiler, *The Rise of Cubism*, translated by Henry Aronson, Documents of Modern Art (New York: Wittenborn, Schultz, 1949), p. vii. Kahnweiler's text *Der Weg zum Kubismus*, written in 1915, was first published in Munich in 1920 by Delphin-Verlag.
9. Robert Motherwell, quoted in Herta Wescher, *Collage*, translated by Robert E. Wolf (New York: Abrams, 1968), pp. 299–300.
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11. Willem de Kooning, quoted in David Sylvester, "Painting as Self-Discovery," BBC broadcast, December 30, 1960. Transcript edited and published as "Content Is a Glimpse," *Location* (New York) 1 (Spring 1963), p. 47.
12. Romare Bearden, quoted in Charles Childs, "Bearden: Identification and Identity," *Art News* 63 (October 1964), p. 62.
13. Romare Bearden, in a letter dated June 15, 1975, to Michael Gibson at the *International Herald Tribune*, quoted Myron Schwartzman, *Romare Bearden: His Life & Art* (New York: Abrams, 1990), p. 216.

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1. Ellsworth Kelly, quoted in Henry Geldzahler, "Interview with Ellsworth Kelly," *Art International* 8 (February 15, 1964), p. 48.
2. Ellsworth Kelly, quoted in Diane Waldman, *Ellsworth Kelly: Drawings, Collages, Prints* (Lausanne: Paul Bianchini; Greenwich, Conn.: New York Graphic Society, 1971), p. 29.

ASSEMBLAGE

1. William C. Seitz, *The Art of Assemblage* (New York: Museum of Modern Art, 1961), p. 6.
2. Ibid., p. 150, n. 5. Seitz based his definition of assemblage on remarks Jean Dubuffet made in a letter to Seitz dated August 21, 1961. In the letter, Dubuffet commented that the term collage should be used only for the *papiers collés* created by Picasso and Braque and the works done by the Dadaists from 1910 to 1920. All other pasted art works, Dubuffet felt, should be defined as assemblages. For a synopsis of Dubuffet's statements, refer to p. 93 of Seitz's catalogue.
3. Jean Dubuffet, "Memoir on the Development of My Work from 1952," translated by Louise Varèse, in Peter Selz, *The Work of Jean Dubuffet* (New York: Museum of Modern Art, 1962), pp. 87, 89–90.
4. Pierre Restany, "A 40° au-dessus de Dada," preface to the catalogue that accompanied the exhibition "A 40° au-dessus de Dada" at Galerie J., Paris, 1961. Reprinted in Paris-Musée et La Société des Amis du Musée d'Art Moderne de la Ville de Paris, eds., *1960: Les nouveaux réalistes* (Paris: Musée d'Art Moderne de la Ville de Paris, 1986), pp. 266–67.
5. John Chamberlain, quoted in Phyllis Tuchman, "An Interview with John Chamberlain," *Artforum* 10 (February 1972), p. 39.
6. Seitz, *The Art of Assemblage*, p. 6.
7. Richard Hamilton, excerpts from previously published notes reprinted in Solomon R. Guggenheim Museum, New York, *Richard Hamilton* (New York: Solomon R. Guggenheim Foundation, 1973), p. 24.
8. Richard Hamilton, unpublished notes from 1956, in ibid.
9. Richard Hamilton, unpublished notes from 1957, in ibid.
10. Richard Hamilton, "Hommage à Chrysler Corp.," *Architectural Design* 28 (March 1958), p. 120.
11. Richard Hamilton, "For the Finest Art Try—POP," *Gazette*, no. 1 (1961), n.p. Reprinted in Guggenheim Museum, *Richard Hamilton*, p. 28.
12. Allan Kaprow, quoted in H. H. Arnason, *History of Modern Art: Painting, Sculpture, Architecture*, 3d rev. ed. (New York: Abrams, 1986), p. 472.
13. Claes Oldenburg, quoted in Michael Kirby, ed., *Happenings: An Illustrated Anthology* (New York: Dutton, 1965), p. 200.

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2. Joseph Beuys, quoted in ibid., p. 72.
3. Joseph Beuys, quoted in ibid.

4. Allan Kaprow, quoted in Michael Kirby, *Happenings: An Illustrated Anthology* (New York: Dutton, 1965), p. 49.
5. Allan Kaprow, quoted in ibid.
6. Comte de Lautréamont, *Les Chants de Maldoror* (Paris and Brussels, 1874), p. 290. Translated in Anna Balakian, *Surrealism: The Road to the Absolute* (Chicago: University of Chicago Press, 1986), p. 191.
7. Germano Celant, *Art Povera* (New York: Praeger, 1969), p. 230.
8. Mario Merz, unpublished statement made in reference to his exhibition at Sonnabend Gallery, New York, 1970, in Solomon R. Guggenheim Museum, New York, *Guggenheim International Exhibition* (1971), exhib. cat., p. 17.
9. Ad Reinhardt, "Art-as-Art," *Art International* 6 (December 20, 1962), p. 37.

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1. Robert Motherwell, "The Rise and Continuity of Abstract Art: From a Lecture Given at the Fogg Art Museum, Harvard University," *Arts & Architecture* 68 (September 1951), p. 41.
2. Cady Noland, quoted in Michele Cone, "Cady Noland," *Shift 9* (San Francisco) 4, no. 1 (1990), p. 33.
3. Guillaume Apollinaire, *Les peintres cubistes: Méditations esthétiques* (Paris: Figuière, 1913). Translated by Lionel Abel, *The Cubist Painters: Aesthetic Meditations*, edited by Robert Motherwell, Documents of Modern Art (New York: Wittenborn, 1962), p. 21.

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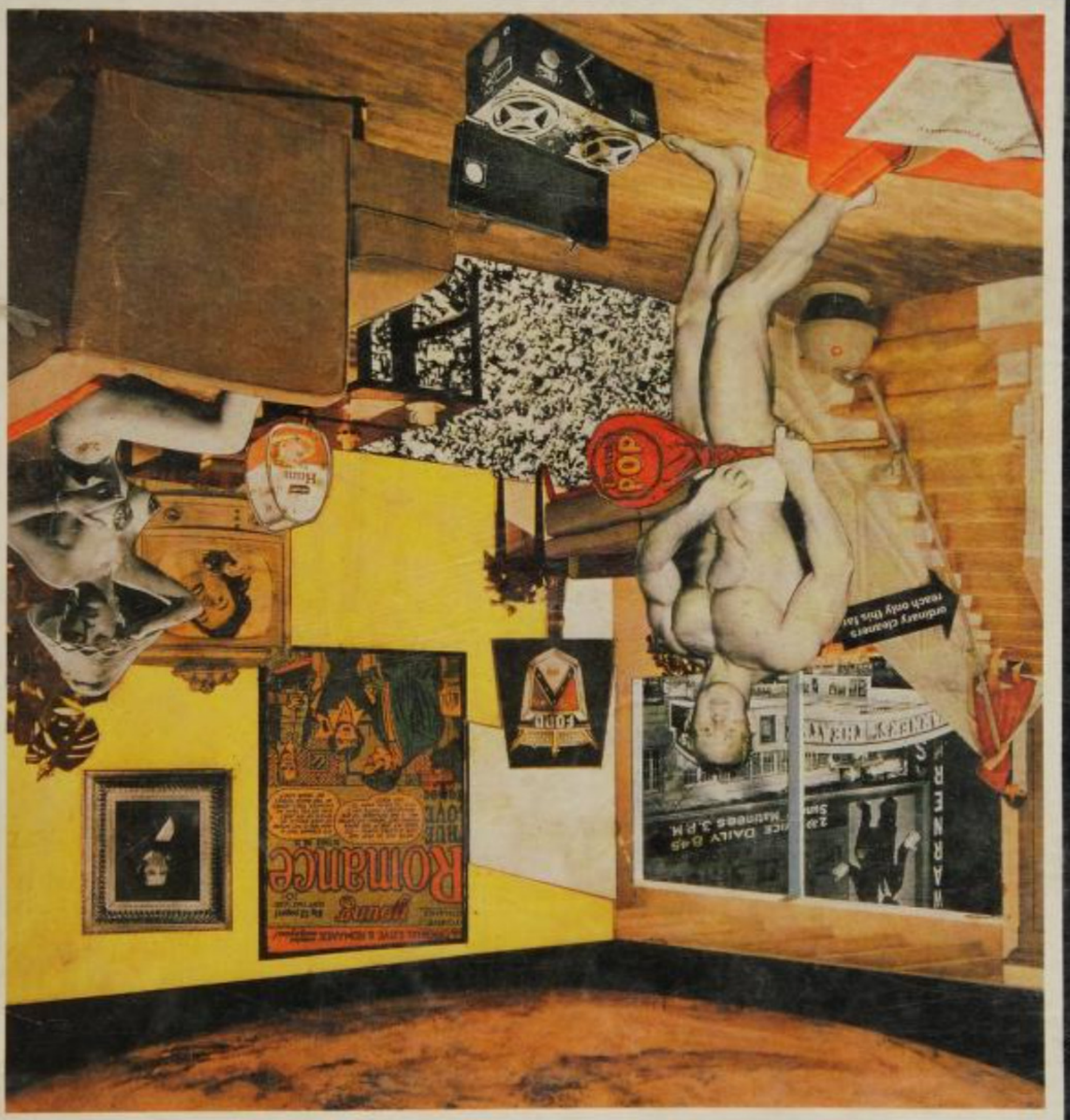
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